

FULL CONTACT



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god

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england
metal
festival

every
time
i die

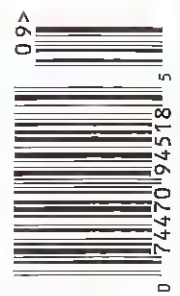
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Number 9

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able to change styles easily
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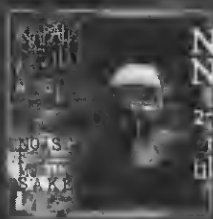
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Recent releases: Terror - *Light of the Low*, The Low - *The Firing Line*, Circle - *Walden*, Razor Crusade - *Are You Wired?*, MC - *Check up full circle*, incl. titles from Goo U, The Ghost, Swim In, Striking Distance, Black Grass, Shrek Attack etc at www.reflectionsrecords.com



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News

Instead of running around to get news from our label friends just so it was old when it hit store shelves, we, ok, I decided to give you news from us here at FCHQ. Self centered? You bet! Hey, if I'm paying for this thing I might as well have some hookups to promo what we're doing here! Fuck! If you want label / advertiser news, check out the advertisers index and hit them up for the fresh info.

FC8

As we posted on the FC website, FC 8 had a run in with Motorhead's Lemmy Kilmister over the FC8 cover art by Joe Petagno. Lemmy's reputation for collection WW2 antiques is well known by anyone who is a fan and even those who aren't. Lemmy wasn't a fan of the artwork of FC8 and the image that was presented of him. We made it quite clear that we weren't out to cause him any grief. All's well so far, but the issue with the cover art has been limited to the first printing run only so hook up with a limited copy now!

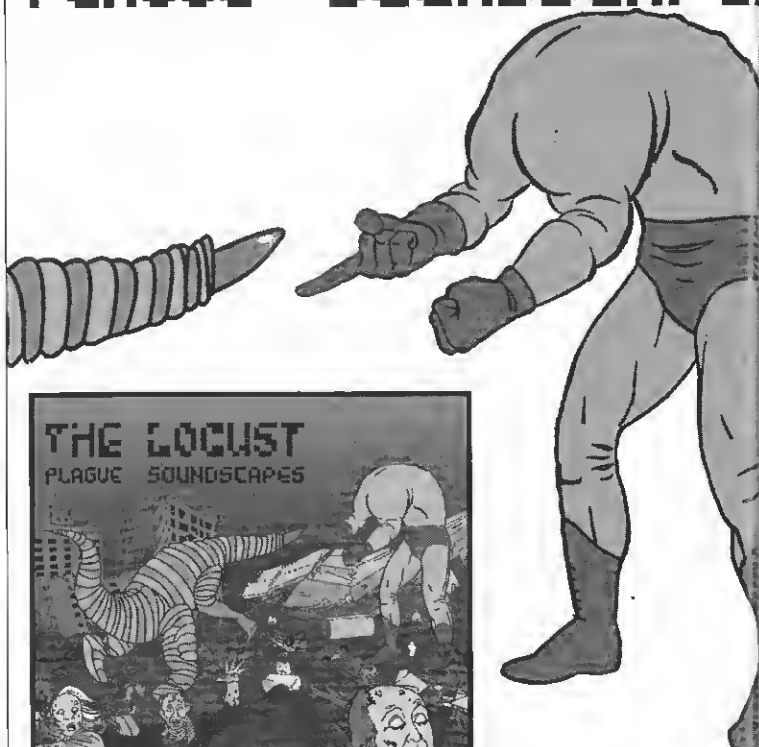
FC10

Will have the NYHC feature. Our tribute to the most notorious hardcore scene in the world. We will have a flyer section featuring old and hard to find flyers with some of NY's best bands from back in the day up to now. Interviews with bands from the beginning of the whole hardcore scene up till now, profiles on NY's tattoo shops, labels, promoters and clubs. This is going to be the real deal! If you want to submit photos, flyer art etc get in touch. Cover art is by NY artist Sean Taggart (Crumbsuckers, AF...) You can also vote for the Top 5 NYHC albums of all time!!

Website

The FC website has long been a thorn in my site in terms of getting someone to update it and get it the way we wanted. Matt and Takeover Hosting is our guys and will keep the site improving and growing over the year. We will be adding more and more content and great things for visitors. We also have some new swag. Our first new shirts in about 3 years is here and our best yet. Shirts for everyone, and finally, halters for the girlies.

THE LOCUST PLAGUE SOUNDSCAPES



Epitaph

AN

Contests

We have a truckload of contests in the making for the rest of the year. We are working to get tons of great prizes from cds to guitars and more. Be sure to visit the site and see what's up for grabs.

time goes by and things progress. Shows will feature 3 bands, a ton of free stuff from your favorite labels and maybe a big ticket item to be given away. As usual, visit the FC site for show details and what's up for grabs.

Future issues

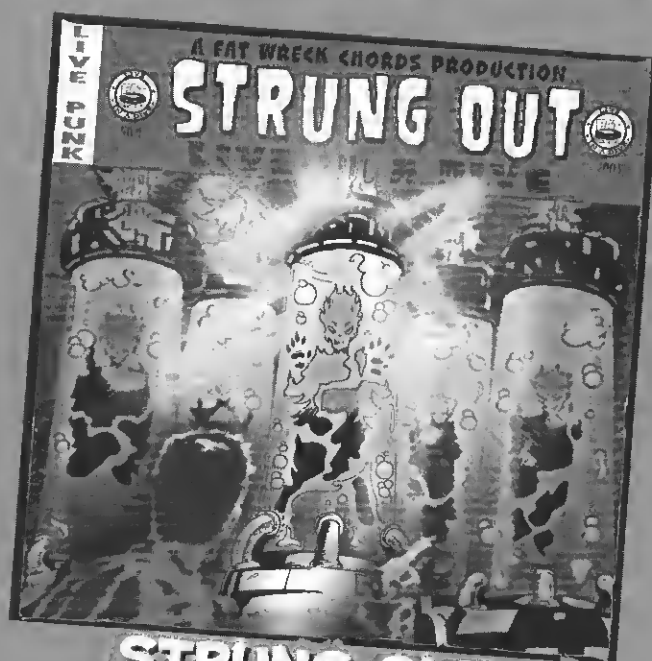
We are also working on a ton of interview, profiles and goodies for future issues and online. Here's some of the features/interviews we're working on:

F-minus, DI, Japanese hardcore scene profile, west coast hardcore profile, Blood Brothers, Asensino, Throwdown, Entombed, Godforbid and lots more

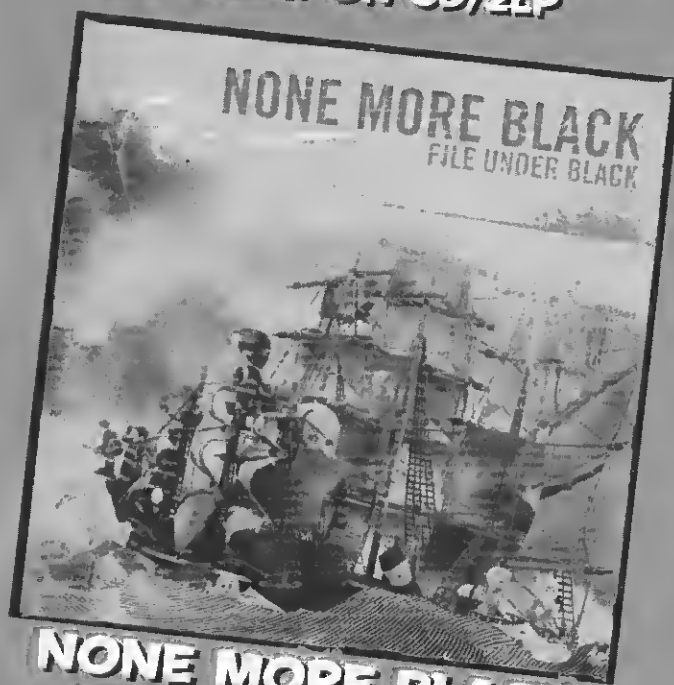
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CURSED

Toronto-based hardcore riffs Cursed have been ripping up the Canadian scene for a while now. And if you thought they looked somewhat familiar, you're not all wrong. Anyone with even a passing knowledge of this beautifully extreme music should know these guys from somewhere. Full Contact's Sophie Perry took a moment to show the fist with fingers & thumbs.

FULL CONTACT: How did Cursed start? You initially started with members from Montreal and now you are based out of Southern Ontario. Why re-locate?

CHRIS: We started out when I was living in Montreal, intending to take a break from playing but not being very good at it, so I won McManis (who sang in the original line I Back Home), played bass in the original line-up. He and I lived there, Mike and Christian live in Hamilton, so there was a lot of commuting and three-hour practices at the beginning. Last year we were told to move back to London for personnel reasons. I moved back to Toronto and our friend Tim (who played bass in the Mucy/Our War) took over for Rodwin. We just kept going from there.

FULL CONTACT: It seems like the new line-up is essentially the guts of the Swarm. With Mike and Christian in this new line-up. How different are the Cursed from the Swarm in terms of music and ideology?

CHRIS: Essentially it is the guts of the Swarm. In fact, Lou, who played bass in the Swarm, is now in for us in we still's a bit like old times. But in terms of ideology it's entirely different. For every now it's years later in we and everyone has grown up in different personal directions after the Swarm even though we all kept playing music through out that time. We didn't speak for each others ideologies any more.

Obviously, growing up in one's hand re-lives you with some things that you can never really divorce from

your frame of mind. But being years later, our lifestyle, politics aren't identical to what they were five or 10 years ago. Some of us are still straight-edge and vegan, others aren't and hardcore itself is something completely different than what it was ideologically, musically, functionally, so we don't have much consistency than it can keep up itself.

We're all old friends, with a history. We respect each others changes and evolutions, and we never set out to create some moral agenda or ethical assault force. No one can ever maintain something like that for long, because you can never account for the minds and changes of anyone but yourself. The Swarm kind of self-destructed under the pressure of unconscious, unintentional, ideological restraints, and we started Cursed fresh with no such intentions. And we're better off for it.

Whatever I write about lyrically, I can only speak for it's much of the same subject matter as ever: questioning human condition, moral majority, and the illusion of authority, and I think that never goes out of style because they don't go away. With everything going on in the world and getting only more hopeless and fucked up, I could write forever, it's my only real means of living. It stinks. There is no shortage of negativity or frustration with the world of people. But as a whole, well, we're four separate minds. Ideologically, it's more important to us that we share a lust and need to make aggressive music that is unflinching and physically cathartic for us all to play. We're not out to save the world or save humanity, but just to pick up where we left off on a sink for



they's on? lives into this in the context of the present. Musically, it shows the dark, apocalyptic, raw sound of the Swarm. I think that's going to be a trademark of anything we do, but we write, play and do everything with a lot more focus than we ever did back then, so it's an entirely different animal than the Swarm.

FULL CONTACT: What was the initial idea behind starting Cursed?

CHAS: Venom meets Fight Club.

FULL CONTACT: Where does the name come from?

CHAS: It's pretty straightforward. Cursed! I'm such a fucker. I'm not. Ill-Fated. Unlucky. It's funny because when really shitty things happen like buying our third van in six months or breaking down in a blizzard really far from home—or breaking gear—we just kind of shrug it off. “Well, what did we expect with a name like that?”

FULL CONTACT: What things are you writing about? Your lyrics seem to take on some of the same demons of nationalism and religion.

CHAS: “Toxin” gets pretty close to home and it was something I always wanted to get out. It relates the story of the rape of a girl by a friend, resulting in a pregnancy and a life based on that act. Turns out it's something a lot more people than I expected could relate to, whether it's their own sinner story or just realizing that we're all of the age where we could make the same stupid choices as every other generation if we don't keep a grip.

FULL CONTACT: Tell us about the new recording. What does it sound like? What has the response been to it? Who was involved in recording it and how is that significant?

CHAS: Well, it's the longest we've ever taken and in a better studio than we had ever recorded in. We're used to cranking out two- to four all-nighters, however they come out. This was really different. We did the whole LP in five days at Chemical 5 and in Toronto and mastered it first with Ben Row at MMS (who had done a lot of the Swarm stuff) and then again at Perfect in the US. It sounds fucking huge, which is what we wanted. Chemical 5 is mostly a rock studio, but it has amazing people, vintage equipment, good atmosphere and room tones, with Cunningham from Shell we got helped us with tunes and levels the first day. It was the first time they had done a hard rock record there, the first time we'd gone to a place like that and we were all really relaxed with the end result. The response to it has been really good. Next time, I think we'll end up spending twice that long in the same kind of place.

FULL CONTACT: Tell us about your plans for touring.

CHAS: We go out in July and August, mostly east coast cities, and then in September, then Europe in late fall/early winter. After that, we just keep going, city by city, invading the land, and what we can't fuck, we eat.

FULL CONTACT: What do you hope to accomplish as a band?

CHAS: As many more years of avoiding the bullshit of adult life as possible, and the catharsis that comes from playing your ass off... pretty much the same motivations as ever.

For more information, visit www.mundur.com.

It went unbelievably well," says Dropkick Murphys frontman Al Barr about the writing of their latest album *Blackout* (Hellcat/Epitaph). With a band that has almost doubled in size (seven members at last count) over the past half-decade, one would imagine that maybe *Blackout* was more about dealing with issues than getting a few songs together.

"Not really," he laughs.

"It was really collaborative despite having so many people in the band. The same core of people did the majority of writing and I've been starting to get more involved so maybe someone would just have a piece or two to add to something, but it proved beneficial in the end. We're all contributing to some extent. Either way, we're about the live show. By the end of being in the studio we're ready to light ourselves on fire...we're just getting more comfortable with it."

Quite possibly the band's most (ugh, hate to say it...) mature effort to date, *Blackout* is a successful amalgamation of the folk and punk rock found on their last effort, 2000's *Sing Loud, Sing Proud*.

"Some people think this album is more folk, some say it's more punk," grunts Barr. "I don't agree either way. With a few listens, I think you begin to realize that it's not so cut and dried. With *Sing Loud*..., each song had a definite vibe. We've managed to blend ideas with *Blackout* more. When you tour with people constantly over three years, you finally start to understand how you all work...that comes out in the music. It sits better."

Of course, some of Barr's work was made a touch easier thanks to the Guthrie family who gave this collection of Celtic punks a shot at writing music for some of musician Woody Guthrie's unpublished works. The lyrics were all there, so it was simply a matter of tossing down a riff or two, right?

"No way! It was actually quite daunting...not one of those things where you go, 'Sure! No problem! I'll have that done right away.' What

happened is that Guthrie's daughter got a hold of us because his grandson is a Dropkick fan, so they asked if we could write some music to accompany his lyrics!

How do you say no to joining the ranks of Billy Bragg and Wilco?"

Yes, it must almost be as difficult as signing on to the Warped Tour yet again. A featured act on this installment of the regular punk rock traveling show, the Dropkick Murphys defend the swelling backlash against its apparent "non-punkness."

"I don't understand the problem. You can judge everything on one aspect, but you only get out what you put in. It's easy to write something off for whatever reason, but who cares? It's all opinion anyways. Punk? It's not like it was 20 years ago. It was never supposed to be big, but it is what it is so let's move forward from there and get over it already! The days of watching Wattle from the Exploited pull a tab of acid out of his vomit so he didn't lose it...that's fuckin' punk, but it's not gonna happen. Those people that bitch...just shut up and don't come."

"It's like these fucking kids with their computers today," he continues, hot in his rant. "I'm scared of 'em! My wife knows how to use them...she tells me about these electronic mails I get. It's crazy. People tell me what's going on in the world. But then everyone gossips! You get these five kids that sit and talk, making themselves sound like an army; like bagpipes in the fog...they seem massive. They make a band think they're the most popular band in the world, but it's a few kids with no life 'cause they're on the fucking computer. If they had a life, they'd be out living it! How about trying to be in a band? See how that grabs ya! These people that judge your life and bitch...Oh, I gotta go...my mom just came in! Fuck right off!"

Dropkick Murphys

Interview by Keith Carman by RodFC



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DVD & VHS Reviews



Bad Luck 13 R14 Extravaganza (3)

Let the Ri... begin

(11 unaided productions)

Ahh, the return of Bad Luck 13. It's well known I love these guys. Not for just the freak show either. They felt out some great material early in addition to beating the living shit out of everyone. Even with a few member changes, Bad Luck is still killer.

This video is pretty good in terms of footage, but even better in terms of production. The mostly thought this was going to be pretty unimpressively produced, but this is a really well done video with some great editing. It goes on! some funny bits to put things into perspective. If you're a fan of the fan list's a must. If you like to see people pound the shit out of each other, break EVERYTHING, pick this up. Unless you scared!



Fighting Mad (60)

Barron Bikes and Brawls

Married arts fights are sweet but in this it's rawer than a killer bar fight. Hell yeah! Having been in my share over the years I've seen some keepers. Lots of this DVD are killer. Lots of one

punch knock outs while others are a bit cheap, what with friends jumping in and sucker punches and cry. So nice as it's on tape and not happening to me let's watch! Some of these guys can go pretty good while others throw punches like the so girly basket ball players. One of the best features of the DVD is the out-fights. You heard me, out-fights! Tits and ass are a plenty in this section, a must for those who like to find some sex with their violence. Very entertaining and a fair watching rate. Buy!

(www.iscrliveentertainment.com)



Butthole Surfers (2.5)

"Blind Eye Sex All-Live in Detroit 1985"

The Buttholes used to be one of hardcore's most freaky bands that could actually play. Their peak was in the mid and late eighties when they made some of the strangest & most interesting music before running out of break in the mid nineties. Old schoolers will appreciate this dvd and it will be a

good homework project for the teens who don't know their ass from in page 3 when it comes to hardcore. Pick it up! (www.musicvideo-distributors.com)



Cooking With Porn Stars 1x2 (1)

For some reason I thought this might be a sweet DVD to see. Porn Stars cooking. For a's, porn, see where this is coming! This DVD shows that porn stars are 2 things) 1) bad cooks and 2) boring. Host Colin Mahone lets tits and clits up like tired porn girls while they "cook". Zero production is not the problem here as much as how annoying these people can become. And first Good for those who are in "experience" of wank material, but boring for those of us looking for some creativity and fun. (www.musicvideo-distributors.com)



Hong Kong Hardcore show 2000 (3)

This is a must for those into the original Hong Kong cinema. This is the show they did in HK just before Bruce Lee left the band. This is one of the Demons in at energetic shows with Bruce, Bully, XXX join in on the mayhem with Assist Steve, Cat, & Every Demons's nipples here along with the Negative. Apparently over one reel, which unfortunately only consists of audio while the credits roll. The video also features a song by each of the opening bands, none of which really impressed me. Buy online from www.fulloncinema.com or www.podschild.com.hk! (h)



Eulogy/Alveran 2K3 (2.5)

(Eulogy/Alveran)

This DVD was looking to be in it's late killer. Great editing, camera work and the best of what Eulogy/Alveran have to offer. What for, porno? Well, for each band they have a nice intro of live stuff which sounds killer, along with a little bit where the band intros themselves. Once they switch to the live parts the great sound in the intro clips is switched with crappy thin and weak off the band's sound. The DVD becomes a huge disappointment fast. Why in the fuck would they do this is a good question. The intro bits get you geared up for some sweet live versions of fan's like Shattered Room, just to end up sounding like shit. Someone was asleep at the switch on this one. Should be Good but it's up to a 2.

DVD & VHS Reviews



IKU (2)

"This is not Love, This is Sex"

This is some interesting Japanese future porn. This thing has a budget and some great editing, film postproduction work on it to make it something more than just a mere porno. It's for those who don't mind sitting through a "plot" to get to the main reason for the dvd-porn. Too bad they do

that annoying pixelation of the finer female regions during the good stuff. Kind of defeats the whole idea of buying a porno DVD, no? This DVD shows that the Japanese still have a hold on some great porno concepts. Too bad they can't get around the stupid censorship laws and make it 100% Jp porno.

(www.musicvideo-distribution.com)



K-1-World Grand Prix Finals 2002 Tokyo Dome Japan (60)

Ah, nothing like some nice K-1 action to soothe the senses. Much like the title would suggest, this is the Grand Prix Finals from Tokyo. K-1 appeals to those more into the kicking, kicking-kick enthusiasts, whereas UFC is more for those into the mixed martial arts and ground fighting/scrapping.

In the 2002 Finals you get some killer action from fighters like Houston, Masahito, Seiji, Akira and 350-pound Isiah. Soaps. Without giving anything away, there's some great action and a few surprises (or disappointments depend on who you follow). We don't have the VHS version so I have no idea what DVD special features there are. Check all that is K-1 out at search.bosq.net.



Ment Puppets (2)

These guys were big for a while in the late 80's and early 90's with their country punk style songs. I liked them for a while. Brothers XXX, by far an small names like on this DVD include some recent stuff. It shows that will be a favorite to die for! Ment Puppet fans, a simple DVD that shows the band playing and doing what

they do. Festive than more, nothing less.

(www.musicvideo-distribution.com)



Peter and the Test Tube Babies (2.5)

"Cattle and Corn"

(MVD)

This will appeal to the old folks like me who were big fans of the band way back in the 60's. Banned from almost every bar and country they played, these guys were the poster boys for real UK punk. Songs like 'Chit', 'Molester', 'Elvis is Dead' and 'Transvestite' made them one of the funniest punk bands around. This DVD has some good live footage, some of our favorite (beer goggles/poll) songs of course and everything a fan of the band would want.

(www.musicvideo-distribution.com)



Rites of Passage (2.5)

"The Birth of Combat Sports"

Hell yeah! Tennis, football, you get UFC, WWC fighters promoting the shit out of each other. A second disc with commercials, fighter profiles make this a keeper. This is one of the so reviews that can only be summed up with "get this".

Great! (www.itsabwcentertainment.com)



Sucking The Life (2.5)

A rather short but sweet video featuring slayers Ed Templeton, Austin Stephens, Lilly Marks and more. Tricks, tons of fireworks fights and general mayhem. Not over produced with lots of big name bands. For the soundtrack makes this a stand out from the common generic skate videos that are a dime a dozen.

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TKO gear

by Keith Carman

Amp Reviews—Part 1

What makes a band incredibly cool? A million different answers spring forth from shoes to evil grins to the way they let the excess strings hang off their guitar like Steve Vai in a bad Alcatraz video.

Know what? You're all wrong. It's the amps. "Amps," you cry out with a hearty laugh. "Those things are a dime a dozen and all sound the same anyway! Who the hell cares about amps?"

Picture these classic rock scenarios: Jimi Hendrix at Berkeley, Slayer during the Seasons In The Abyss tour or any given evening with Motorhead and or pre-Halford confession Priest. What made those shows such awesome displays of power? The mile-high amps stacked and towering over the stage like they were going to blast out your eardrums, strip the paint off your house and give you a permanent orange afro.

In an effort to make you as cool as those indelibly ass-kickin' artists, we here at Full Contact have dug around the music stores and various catalogues, compiling what we feel is the perfect list of guitar and bass amplifiers that will accomplish said goal of aesthetic prowess...and maybe make you sound like you know what you're doing in the process!

Guitar Amps

(all prices are approximate and in Canadian funds):

Marshall JCM 2000

Head: \$1,650

Cabinet: \$950

The real amp for anyone having even a nodding acquaintance with primal, guttural rock n' roll, the JCM series has been powering virtually every band since Day One of the rock n' roll genesis (in religious terms, not the bad prog band). If you're looking for sheer power and hair-killing distortion, this is the way to go. Hell, even if you can't play a lick, you'll still look fashionable with these monsters surrounding the drum kit.

Basically, this line of Marshall amps go for brute force over minute detail. A crunch amp with little to no frills, the JCM generally features two channels (lead and clean—which can be beefed up with the right twiddling) and two modus: 1) ON. 2) LOUD. Incredibly heavy both sonically and per pound, these amps are the Timex of guitar gear. They take a licking and keep on ticking. Little to no maintenance and consistent delivery are their main selling points.

Mesa Boogie Dual Rectifier

Head: \$2,300

Cabinet: \$1,150

Possibly the most expensive production-line amp today, the Mesa Boogie Rectifier series are a Lexus to Marshall's Chevy. It's a bit sleeker, more attention is paid to subtle details and they deliver just as much bombast...with maybe a bit more of a boost here and there.

Featuring a ton of knobs to tweak and find your own sound and two channels, these babies are totally worth the price. A sharper tone overall is incredibly useful when dealing with the standard-fare amps of your six-stringed competition and the "oohs" and "aahs" you'll get from the crowd are entirely worth it. Let's be honest here: there's no wonder why when a band makes a few bones off t-shirt sales and gold albums, they instantly run like giddy school girls to Mesa. The extra dollars are worth the crisp sound and status.



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- Solo Level Control (over all channels, when activated)
- Rectifier Select Switch (Tube/Silicon Diodes)
- Bold/Spongy "Variac" Switch
- Assignable Parallel FX Loop w/Send & Mix Level Controls
- Slave Out with Level Control
- External Switching Jacks for Channels 1, 2, 3, Solo & FX Loop
- 5 Button Footswitch (Channel 1, Channel 2, Channel 3, Solo & FX loop)
- Slip Cover

Available as:

Head (Width 25 1/2")

Rivera Fandango Combo

\$2,350

If the word "warm" was ever used to describe a combo amp, then the Fandango should come with a serious burn warning tag. Although it looks rather miniscule sitting amongst the other combo amps on a stage, the striking 50's tweed-style décor and mind-blowing power from this little workhorse instantly set it ahead of the crowd.



Running little more than two 12"s, the Fandango still has the balls to force everyone sit up and take notice. Crunchy distortion and touch-sensitive knobs make for simplistic sound-fashioning and the rugged construction ensure that even after years of being tossed into various vans, this puppy will deliver. The amusing inclusion of coil-splitter-type push/pull knobs to enhance sound through fat/skinny, warm/sharp choices are fun although somewhat pointless when not in a rehearsal setting. Still, as far as versatility goes, Rivera is it.

Cabinet Material: American Maple Solid Core Plywood

- Cabinet covering: Beige and Palomino Cream Tolex®
- Grille Cloth Color: Tri-tone Blonde and Oxblood
- Cabinet Hardware: Chrome plated metal corners, Vintage style Leatherette padded handle and 2 side handles
- Dimensions: 27.25" x 19.5" x 12"
- Weight: 80 Pounds [100 watt model] / 73 Pounds [55 watt model]

Fender Stage 100DSP

Head: \$680

Cabinet: \$680



Reasonably priced due to Fender's relatively small share hold in the head/cabinet market, Fender's Stage 100 line is a steal with its classic Fender crispness on the clean channel and the ability to whip up a fuzzy fury when put to task. A new line featuring Line 6-inspired effects knobs (flange, chorus, etc...), the 100DSPs offer consistent deliver with their solid state electronics and reliable Fender construction.

Unfortunately, as we all know, Fender do have a tendency to kill off their head/cabinet selections before the last one on the line has been fully constructed, so caveat. Then again, since the things never seem to break down, why worry? When considering that a struggling artist can buy the full 100DSP package WITH effects for less than the price of any other company's cabinet alone...you gotta think about it. The advantages are endless: unique sound, that beautiful Fender clean channel, endless delivery AND CHEAP! Rock bands and screamo kids would do well to heed this advice.

Fender 100 DSP dyna-touch series, built-in effects (dsp), 100 watts, 12" celestion speaker, 3 channels: clean / bluesy / high gain, individual reverb controls, balanced line output, fx loop, 2-button footswitch included
StageTM 100 DSP

MODEL NAME: Stage 100 DSP

MODEL NUMBER: 22-67000-020 (120V, 60Hz) USA

SERIES: Dyna-Touch PlusTM Series

TYPE: Solid State

OUTPUT: 100 watts into 8 ohms, 160 watts into 4 ohms

OHMS: 8 ohms (4 ohms with Extension Speaker)

SPEAKERS: 1-12" Celestion® G12T-100/1887, 8 ohm Speaker, p/n 0054420000

CHANNELS: Three Selectable Channels (Normal, Drive and More Drive)

FEATURES: DSP Effects: Reverb, Delay, Chorus, Flange, Tremolo, Vibratone, Phaser, Dedicated Tone Controls for Normal and Drive Channels, Dedicated Reverb Control for Normal and Drive Channels, Effects Loop, Balanced XLR Line Out, 4-Button Footswitch for Channel Select, Drive Select and "More Drive" Select, Reverb On/Off, Effects On/Off, External Speaker Jack, Jewel Pilot Light

COVERING: Black Textured Vinyl with Silver Grille Cloth

WEIGHT: 42 lbs (19.1 kg)

DIMENSIONS: Height: 17.5" (45 cm)

Width: 22.4" (56.9 cm)

Depth: 10.2" (25.9 cm)

SHIPPING WEIGHT: 47 lbs

COVER: Uses Cover, p/n 0029888000, (Not Included)

ACCESSORIES: Comes with 4-Button Footswitch p/n 0057601000 for Channel Select, Drive Select and "More Drive" Select, Reverb On/Off, Effects On/Off

INTRODUCED: 7/2002

FOOTSWITCH: Uses 4-Button Footswitch p/n 0057601000 for Channel Select, Drive Select and "More Drive" Select, Reverb On/Off, Effects On/Off, US MSRP \$64.99

Line 6 Duoverb Combo

\$1,850

Powering two 12" subs, this 150-watt combo amp is pretty much everything most gigging musicians would need without the imposing look (and pain-in-the-ass hauling problems) of a full 4x12 cabinet. Lots of effects (Line 6 is infamous for their ability to turn any million-dollar rig's sound into a simple selection on their vast indicator knobs) are great for finding whatever sound you're looking for, but isn't quite full of appeal if you're in a room full of goons waiting to run the circle pit. Thankfully Line 6 counters this problem with a bevy of programmable banks that you can set with your favourite selections and then choose with the tap of your toe on a rugged footswitch.

All in all, the Duoverb feels more like a beefed-up version of the POD effects units: it's got so many knobs, buttons and choices, you feel like you're in the control room of Electric Lady studios...only this unit delivers through those chunky subs instead of a little headphone jack.

Consider this the perfect amp unit for any noodlers out there. With this many effects, you'll want to keep running back to the unit to see how that diminished minor 7th in the fourth verse will sound coming out of the Gibson-esque channel...and that's not something you'd imagine like, Carcass doing. Keep the grunting metal sheen for the boneheads and save these babies for you "prog-metallers."

Features:

- Vintage versatility: 16 essential amp models
- Award-winning Point-to-Point modeling technology
- Simultaneous dual amp capability
- Professional touring quality cabinet & chassis
- Powerful 100-watt stereo power amp
- Includes an amp I/II footswitch
- 4 programmable amp channel memories
- Dual XLR direct output



Bass Amps

Gallien-Kruger 700 RB

\$1,825

Generally speaking, Gallien-Kruger isn't your hardcore/metal kind of amplifier. They're the rocksteady provider for jazz dudes who job themselves out to bad rock bands for extra dough while they reinvent Miles Davis' *Kind Of Blue*. Still, after giving the 700 RB a punch, their profile might be due for an overhaul.

Blasting out the bum-rumbling notes via one 15" sub, this monster can't be ignored. It thunders away like Zeus forging thunderbolts on Mount Olympus while even you, the bass player are going, "Shit, this thing rocks." Middle of the road effects-wise, it offers up standard selections through high, mid, bass, presence...you get the idea. Overall, this is the amp you need if your guitarist(s) decide that their rig should be set on 11...turn this up to like, three and show what it's all about.



Fender 400 Pro

\$1,475

Like their guitar-pumping counterparts, Fender amps are always crisp, clean and reliable. They're not traditionally bombastic or used for Slayer-esque breakdowns, but the 400 Pro is decidedly able to handle such a task with its meaty tone and ear-shattering horn delivery.

Still, one would imagine this to be used by the Billy Sheehans of the world. A built-in rack mount (on a combo amp! Ingenious!) is perfect for throwing in a tuner and never having to worry about lugging around pedals and all of that shit. Built with respectable Fender parts, you know it'll never die and it has that unforgettable styling of say, a 50's Ford: it's a bit dated but still timeless.



The 400 PRO pushes 350 watts at 4 Ω (500 watts at 2 Ω) out of two 10" cast frame Eminence speakers. Other features include a Five-band EQ (including a Three-band Semi-parametric EQ with Gain control and On/Off switch), an adjustable Compressor and an on-board Korg DTR-1000 rack mount tuner (120v

version only), which will be available for a limited time. It also has a Room Balance control (which compensates for extreme acoustics), an Enhance switch that emphasizes highs and lows, and a balanced XLR line out with a Pre/Post EQ switch.

24.75" H x 23" W x 17" D, 80 lbs.

SWR Goliath Cabinet

\$800

Now this is where we separate the men from the boys. Generally used by the biggest of the big bands, SWR's Goliath Cabinet is called so for a reason. It's a furious display of profound bass clef wisdom shot through some of the toughest speakers ever. Relatively light for a two-speaker setup, the Goliath is portable for the gigging musician without sacrificing sound quality.

One of few amps able to send out an earth-shattering low end signal while still retaining clarity in the high end, the Goliath is the perfect all-around unit. The tough chequered-metal screen is protective of your investment while still showing it off and just having the name SWR emblazoned across it will surely turn heads throughout the club.

The original SWR 4x10

The first full range speaker enclosure for bass featuring a high end tweeter. The cabinet that has inspired dozens of copies.

Impedance: 8 ohms

Power handling capacity: 400 Watts RMS

Finish: Black carpet with stack lock corners.

Construction: 3/4" 7 ply void free domestic maple or birch, marine grade plywood.

Internal Volume: 4.0 cubic feet

Port area: 20 square inches

Frequency response: -6dB @ 40Hz to 12kHz

Size: 23" W x 23" H x 18 1/2" D

Weight: 90 lbs.

Production Period: 1987 to 1990

Final Retail Price: \$999.00

Current Similar SWR Model: Goliath III



Ampeg 300-watt head

\$2,149

Best. Head. Ever. That's all one can say about this fucking thing. I've always suspected that Marshall never got into building bass amps because Ampeg has the scene so fucking covered. Ask any true rock or metal bassist what kind of amp they'd die for and you'll hear these five letters over and over again.

Listening to the awesome power of this fucking beast (It's got just as many watts pumping through it as most rehearsal P.A. systems), one can't argue a goddamn thing. It's got balls (it shook the foundation of our test room), the high end is impeccable, it's got the muscle to deliver the power within and it's...beautiful. If people could marry machines, Ampeg would be on the cover of *Bridal Monthly* indelibly.

Yorkville 2X12" Cabinet

\$500

The underdog of all amplifiers, Yorkville cabinets are quite possibly the most enduring setups to date. Anyone who hasn't been in a band with some sort of Traynor (Traynor was sucked up by Yorkville many moons ago) PA or amplifier...well they just haven't been gigging! Considering that most of those amps are in perfect working condition and have lasted since 1966, well, you can see why these amps are heralded amongst those in the know.

Generally speaking, the Yorkville 2X12 cabinet is the perfect powerhouse for day-to-day giggers. The dudes that are tossing their gear in the station wagon for a wedding gig today and an opening slot for At The Gates tomorrow. Tuned to reach an all-around level, these systems are great for their reliability and consistent delivery over pin-drop sonic quality. They get the job done with minimal muss or fuss. Think WWII tank: It may be clunky and kinda fuzzy but man, will you ever mow down anyone in your way!



In part 2 of our amp reviews,
the Marshall Model 4

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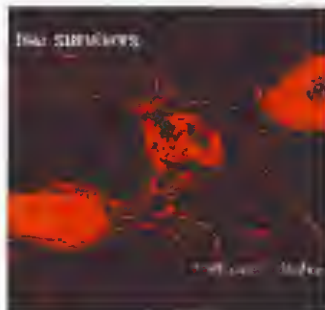
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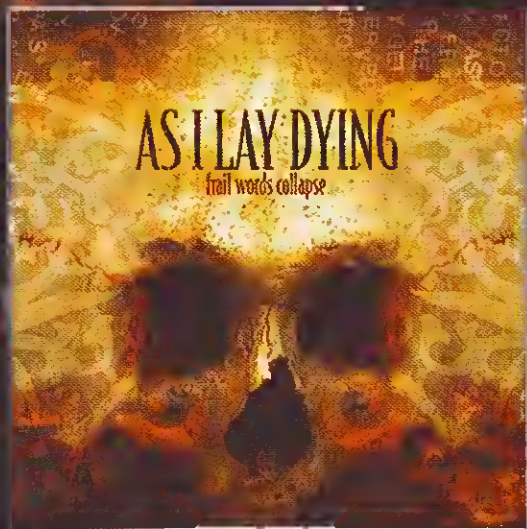
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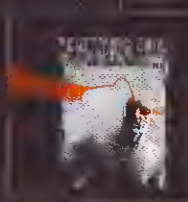
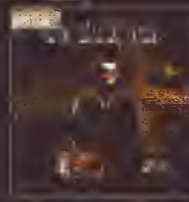


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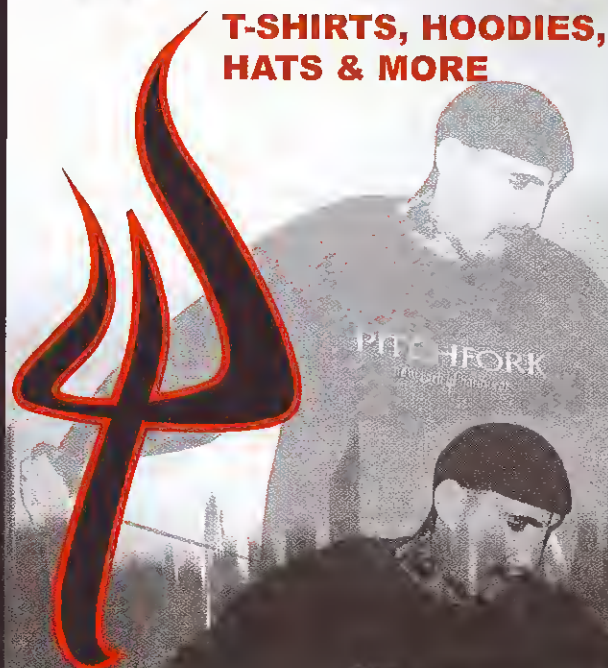
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Full Contact: Having just interviewed Joe Petagno about being an American now living outside the US for some time I liked his opinion on US perceptions of art etc. having lived in Japan for 10 years or so, does the uptight US / UK perceptions of art make you look at your homeland differently?

It's easier to see the state of the country from a position outside of it. This year will mark ten years living in Japan for me. So my perceptions of my home country have actually altered a lot over the years. At first it was refreshing merely being away from 'home' and, like a kid, not feeling I have to obey any rules. England, no longer the monster, looks more quaint and stupid (I'll be hated for saying this?). But it has in fact improved a great deal since I left it. The ridiculously Victorian puritanical laws regarding pornography, for instance, seem to have been eroded away. Finally they are slowly coming into line with the rest of Europe. As things have changed so much over the years, it doesn't even really feel like my home country any more. And neither does Japan. I have no strong attachments to any country. I've become denationalized and I can't say I'm not unhappy about this. I still much prefer to live in Japan than England though. Their receptiveness to the type of art I'm doing a major determining factor. Although ironically I mostly sell outside of Japan now.

Full Contact: Are Japanese people somewhat surprised that you are not a Japanese artist when they meet you?

Occasionally yes, some are surprised to discover I'm not Japanese. Not sure why? I guess it's unusual for a Western artist to remain in Japan for such an extended period of time. And, although my books are widely available, there isn't much media coverage on me (particularly in recent years). They must presume Trevor Brown is a pseudonym? In some ways I guess that is flattering. It's like being accepted? But actually, because of the Japanese interest in all things Western, it probably works more in your favor not being Japanese.

Full Contact: You said your wife has some influence on what you do and don't paint sometimes, what are the types of things she feels puts you in that gaijin bracket and why?

I wish there was a clearly defined list of do and don'ts! I think all the clichéd Japanese things like cherry blossom etc are obvious cringe-inducing 'no no's' (not that I'm ever going to paint cherry blossom trees!!). The Western mimicking of the manga/anime drawing style also frowned upon. Which is actually not something that I'm into although, incomprehensibly to me, my art often seems to be described thus (by Westerners - perhaps purely because I'm

in Japan?). The other main offender is the embarrassing nipponophile use of Japanese kanji and katakana - especially when they've no idea what the characters actually mean. Prevalent among trendy designers. This similarly irks me. I guess my own biggest 'fault' is my fascination with and drawing of Japanese bondage (which my wife objects to mostly silently).

Full Contact: Has there ever been any run ins with censorship or the "law" because of what some people might find offensive? Here in Canada anything that people feel uncomfortable with looking at (esp. with kids) is quickly dismissed as "kiddie porn/smut" and brought before

TREVOR BROWN

the law. Why is Japan and Europe so different than places like Canada and do you worry at all about the new trend of censoring and politically correctness coming to your door?

Canadian customs do appear to be developing a notoriety to rival even England's famed over-zealousness. But there have been a few significant victories in Canadian courts re. 'kiddie smut'. The closest I came to a run in was when a collector of my work had his home raided by British Customs a couple of years ago. They made a big deal out of my stuff inferring that he must be a child molester to own it. After several months deliberation the case was finally dropped (i.e. they were perhaps legally unable to build a justifiable case?). Japanese Customs destroyed one hundred copies of my Temple of Blasphemy book that were being sent to me from the publishers in Italy. Even though there are far more explicit things legally available within Japan I cannot fight against decisions like that. It's just an occupational hazard?! Japan, under Western pressure, is also becoming much tighter about child pornography. It's no longer the 'safe haven' it was once regarded as. Naturally all this makes me nervous. But I stick within the laws and have no real desire to flaunt them.

Full Contact: Some artists feel they have to explain their artwork for people to understand/accept. Do you find this as a weakness?

Yes! I think the point of doing art is to put across something that cannot easily be explained in words. Personally I'm irritated by and cannot answer questions like "what is your art all about?".

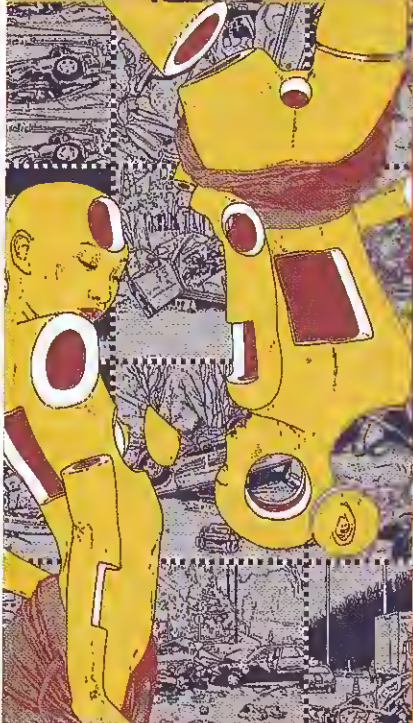
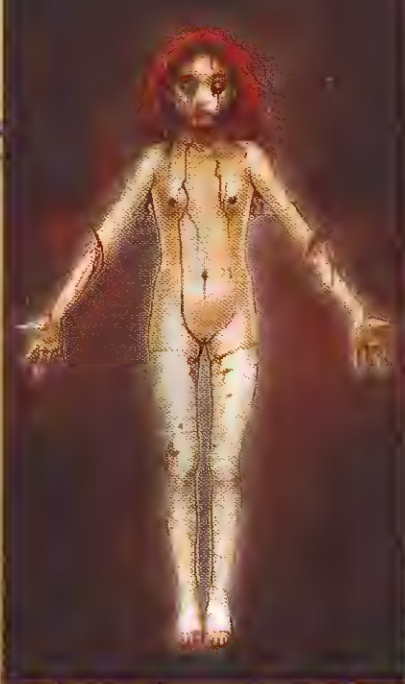
Full Contact: Being married to a Japanese woman myself and been to Japan for extended periods of time I can somewhat relate to some of your references of living in Japan. Do you find that it is easier to create in Japan because of the people's open-mindedness? Are you influenced by Japanese culture in general? Or just aspects?

It's definitely easier for me to create in Japan. In England there was a feeling of being stifled. I was doing SM type work and even showing that to SM magazines there was a sense of disapproval: "This is not what we want" (what they wanted was fashion not SM). So creativity was discouraged. Everything had to be watered down and made to conform. England was in recession under a strict conservative government. Escaping that coming to Japan of course felt like a release. My work got published in numerous magazines when I first came here. The freedom and open-mindedness was certainly nice but there does come a point where that takes on a feeling of indifference. It took several months before Japanese life really started to influence my work. That was when, under the encouragement of a couple of magazine editors, I hit upon the 'sinister innocence' theme and started doing all the doll stuff. I guess it is just aspects of Japanese culture that inspire me. Most obviously the Japanese preoccupation with cute. But, rather than take directly, I tend to meld together the Japanese influences (with other influences) and come out with my own response. I'm still very much a Westerner in Japan. I'm not one of those silly Japan obsessives who attempt to completely adopt the culture, start wearing kimonos, imitate Japanese customs etc. I still cannot even speak Japanese.

Full Contact: What are your goals in terms of getting your work seen and also future works/projects?

I'm self-motivated. I have no agent pushing my work and I don't even promote myself. There's no Trevor Brown master-plan. My future is largely determined by whatever falls my way. Naturally I'm always striving to move forward and onto bigger things. I have learned to say "no" to some projects if I feel it's not going to help me (even if I'm not exactly in a secure enough position to be able to do so). My own current project is the 'Li'l Miss Sticky Kiss' book. A series of oil paintings all featuring the same black eye doll character (as seen on the cover of this magazine). This has been willfully designed with future marketing potential in mind. Trevor Brown doll action figures have long been a dream of mine ...if only someone would proposition me to manufacture them! The book should be published later this year by Editions TREVILLE in Japan.

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Function: noun

Pronunciation: fih-ngh

Function

~~Psychology~~

...ingens to shape, fo

En : an assumption of

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14th century

7. Irrespective of

fictio act of fashioning fict

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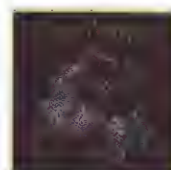
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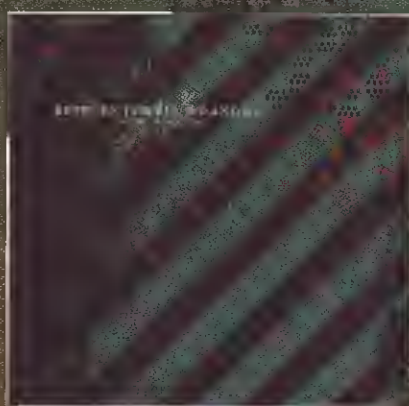
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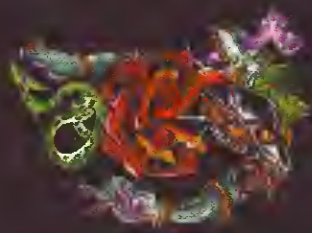
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Love Hate tattoo Rochester, NY

The artists of Love Hate Tattoo (Rochester, New York) work hard to bring the highest quality tattoo art possible to their customers.

Interview by RJ JFC

Established in 2001 by Jet, he's joined by Mike Deuce and Ben Wight, two very qualified custom tattoo artists, also find their home at Love Hate.

Jet, the owner of Love Hate, has been tattooing for 11 years and enjoys creating American traditional, new school, and traditional Japanese tattoos. Traveling the world to better his craft, he's formed a close network of friends including Toronto's Scott McEwen (TCP Tattoos, Toronto) and Makoto Hasegawa (Hokus Tattoos, Tokyo).

Mike Deuce has been tattooing for 4 years and specializes in American traditional tattooing. Mike is already an accomplished artist, and is commissioned for many paintings.



JET

At 27, Ben Wight has been tattooing for 6 years, and is always working to take his tattoos to the next level. He enjoys creating custom tattoos that are always cutting edge.



BEN

We think our tattoos speak for themselves, and invite you to check out our online portfolios on our website, www.lovhatattoo.com.

MIKE



CENTURY MEDIA

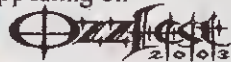
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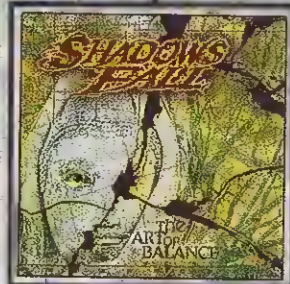
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HASTE



passenger

Passenger

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FULL CONTACT HIT THE ROAD TO NEW ENGLAND TO GET YOU THE GOODS ON THE FEST'S STANDOUT BANDS WITH MINI INTERVIEWS THAT COVER WHAT'S UP AND WHAT YOU CAN EXPECT FROM SOME OF METAL AND HARDCORE'S BEST.

FOR THOSE WHO WANT A REVIEW OF THE FEST GO TO WWW.FULLCONTACTMAG.COM

Over the last five years, the New England Metal Fest has established itself as the number one festival for both the metal and hardcore scenes to get their fans serviced. Held in Worcester, MA, the fest features a huge main stage and a small second stage with over (try and count 'em!) bands playing in a two-day span of time.

Unlike other fests, the NEMF runs on time and is very organized in every aspect. Having attended numerous fests, I've been given the run around and dealt with promoters who have no clue on being organized for getting things done. Plus the fest you'll rarely, if ever, hear horror stories from bands, labels or fans. This fest is set up to satisfy everyone.

Instead of giving the standard "show review" we here at Full Contact decided to give you some insight into what goes into the fest and some mini features with some of the fest's outstanding bands outlining their experience at the fest and what's going on with them. We broke up with the NEMF Founder Scott Lee and got the skinny on how the fest started and became the best festival in America today.

"The goal of the fest in the beginning was to bring the best bands from the

100 DEMONS

1) What's happenin' with the band in regards to a new cd? Who's recording it, Zeus?

We've been slow to start writing the new CD but that's all about to speed up now. We had some preproduction with Zeus and actually we needed a bit more time to get the new songs ready. Once the new Hardcore is finished we will be heading back with Zeus to finish the new CD.

2) Who's writing the lyrics now?

I did all the new songs writing the new lyrics. My words are not Bruce's because they have lived two different lives but they are pretty much in the vein of what 100 Demons was all about.

3) What's the new guy (Drew) all about? Give us the history of them.

Pete (Drew) is from Florida. He is the longtime drummer of U.S. 17 legends Forced Reality. He is no stranger to a similar heavy music. He has played in a band called Black Force for years with members of 100 Demons and Halfbreed. Once the new session has been in and out of U.S. 17 hardcore bands for years and makes a great addition to the Demons.

4) What's up with GLP? How you guys want of the label. Why? and is the new cd going to be w/ Stillborn?

We're basically trying to get ourselves a deal a lot closer to home. To have our label so far away from us does not fit our needs. We are not sure who will be putting out the new CD but there are some pretty cool offers. We're definitely weighing our options now.

5) Do you regret signing with GLP? If this is a label overseas isn't it as much as the guys at home?

See above answer

6) How's that is w/ Peace as w? I hear that it's a road between everyone again.

Yes, I've been. Peace recently. He's doing great. We all wish him the best.

7) How did you like the New England Metal Fest? How was the reaction to the new shirt?

The Metal Fest was great. We had a great time playing. People seemed to like the new shirt we played. The new shirt and the reaction was great. It was a big sell when we played.

8) How's the new shirt doing to sound? More metal of the 1980s as we all know on 100?

I think it is more metal than ever. The new stuff has classic elements but there is more of a technical edge to it. That does not mean the sound has been compromised. It is pretty brutal. I think people are going to be very surprised with what they hear.

9) You had Moose in the band for a while, why did he leave the band? I hope he's doing pretty sweet?

Moose was not what the band was looking for in a vocalist. That is all I can say about that subject.

10) What's the odds for the band now that you're playing out and ready to drop some new shit on the list?

We are really ready to record. We have been ready to get some music out over the place. This is the perfect time for the band. The lineup works well together and everyone is working on one thing and that is putting out a great show.

11) Anything you care to add?

Thanks for the interview. It's been awhile since the last record and it will be a long time. Thanks to everyone who supported us and we will be seeing you soon.

DARKEST HOUR

Worst Home's set at the 2 + 3 New England Metal Fest was unfortunately cut short (find out why for yourself), but this should not have been really unexpected after hearing the band's latest Victory Records release, *Hidden Hands of a Sadist Nation*, an album that is... well, let's say why?

"The songs on the new album are definitely a lot longer," comments bassist Paul Bonnette. "Unless we were having fun writing them, we just didn't want them to end. We just kept going on and on...but we didn't realize it until much later," he laughs. Recorded all the way over in Georgetown, the one of your favourite metal and black metal bands, Hidden Hand, is a powerful epic. However, the band doubts that the album's increase in playing time has much to do with their stint working in the breeding ground for such long-winded bands as The Black Dahlia Murder who donated their abilities to this release.

"We just went into the studio with an open mind and as it turned out, everyone was really cool and down to Earth. We videotaped every thing and when we got home, we watched it. It never really hit us what we had done until we watched this tape. But as cool as it was in the rehearsal, but with all these guys from the late '60s Swedish metal bands, I think the one thing we gained from the experience is that it was a lot less in a small place."

Regardless of setting, the chance to meet and tussle with all their best, Darkest Hour maintain that their cause is primarily for doing something which empowers a small, if the majority, of their mental influences whose reputation is to take themselves very, very seriously. Still, it's not a badback approach, *Middle Hands*. If a Sadist Narcon does have an edge that is somewhat, well, darker.

"It started out as just fun but then it became more serious because of certain things that are going on in the world. One country is a bully," says singer John Henry. "We take shit seriously but not everything seriously."

...but we seriously – [their Swedish counterparts take it] seriously. I think they do take us seriously," claims Barnette. "Maybe they called this behind our back but they seemed to be really into it. I think that when European audiences hear that we are from the US they react as it is. And like American death metal, you know, Florida style. But hey, we probably just sound like one of their local acts."

[illegible]

GRIMLOCK

the New England Metal Fest marked the return of MA's own Grimlock who, before they broke up, were one of the area's most renowned bands. While many of them were pleased with this instance, many were left wondering: What exactly caused the band to break up and reform?

"We had been a band since 1997 and toured every summer up 'till '99," explains bassist Matt XXX. "We just got a little burnout and lost a few living chances along the way. Band chemistry just wasn't there anymore so we decided to part ways."

"Every one pretty much went their own way but we still kept in touch with each other from time to time. After a little time, if we noticed that we really missed playing music and being my dad with hands on heavy music in general, so we decided to give it another chance with a different line-up, a 'instrument.' Now the band has a stable line-up that we feel will really prove to be the best yet."

Maybe the forces of God had something to do with it? Listening to the hands lyrics you can hear many religious references strewn throughout. Something vocalist John Leach has no problem admitting to.

"They do have spiritual relief in their own realm than, but I try not to just base it on my beliefs in God. I try to write about the whole spectrum of reality as I know it: the good, the bad, the ugly and all in-between, especially the dark hidden truths that people don't want to talk about or think about at all the time. The vast majority of people don't see the falls to achieve what they want in this life. They live out their lives at me and talk trash. Truth is, I'm the one out here going hand-in-hand with all my friends even though they can't stand the fact that I choose the life they want to wish away. I laugh often & am peaceful because I think I've won my "breakaway" ticket. The best in life is I want people to get into there - on reality - to be happy."

While the band was happy with the fans' reaction to their set at the NEMO, the organizers thought it was perhaps a little more by the stage. "I was with the band a set times we would have 'cheer' fans more aware of when they were playing."

"There's such a large amount of people in the show," points out Mott. "Do you tend to not realize what time it is? A lot of times, it's not worth the effort to move once you get the show. From one hand, especially because the game is so much faster, it makes it harder to catch all the bands in the show."

²We were pleased with the crowd! Otherwise, we had a decent time. Our last next year we hope to be a little higher up on the ladder. Taking aim at four years off our crest quite a goal in a hands full house, but I have to say that we have some of the most loyal people in the music scene. Good luck. There were people singing our lyrics and buying a good time, which was what we were hoping for. Some would like to thank them for showing us support. For those who had never seen us live, we just try to put on an energetic live show and hope that we are able to win over some new listeners in the future we did that at the NEAPF.

Grinlock will be recording their new CD at Zing Studios (Kills and the Rage, Uncarth) for Life Sentence records with a tentative September release. I guess this album to be their best effort to date.

"Now that its core members of this band are in place, you can rest assured it will be the definitive Grindark album I've never really won." "You're right," says the singer. "It's fun to play live but that's all I mean. I'm an underground point they lack. You can be assured that 'Crusher' will kick ass! It's a new song written what Grindark was about, you will after you hear it [is that]? And this is a promise."

© 2005 Blackwell Publishing Ltd *Journal of Internal Medicine* 257: 115–121

Source: *Billboard*, 1995. Matt Dineen, Jon Courat player for "Songs of Self" CD, Don (Guitar for "Crusades of Reality" CD), and Don (Guitar for "Crusades of Reality" CD).

underground to one place for a weekend of everything music and absolute craziness," says Lee. "I started the fest by seeing other festivals and I knew we could do it better and make it a really cool environment. One of the main reasons why it is the number one festival in the country is because of the whole vibe. We like to see everyone excited to be there and we try very hard to make everyone happy."

With a list of sponsors that grows exponentially each year, it's no wonder that NEMF is such a success. This year's repertoire of sponsors not only includes the who's-who of metal: Century Media, Dark Symphonies, Decibel, Sancti Records, Earache, Last Disciple, Merit Jade, Nuclear Blast, Treacherie Records, Kick Rocker Records, Relapse Records, Trustkill, Fervet Style Records, Victory Records and

"The Worcester fest is always my favorite fest of the year. One thing that makes this fest so great is the booking. It's always the right mix of bands from straight-up hardcore to straight-up metal and everything in-between. The booking of bands makes it really exciting for fans and vendors from a total point of view. The NEMF is a great place for you to find out who they're going to be playing. Bands, crowd, energy. I wish I might not have been the headliner. Metallica, Megadeth, Anthrax, Whitechapel, it's one of the best metal fest. There are no people who are not wanting your time and your time, which is nice. Things aren't done in time and everyone has a lot to do. This year will be my 3rd NEMF working, the 2nd time I'll be there and I'll be sure to have a great time and make it a great one." **Carmen Reynolds, Earache**

November 14 and 15
njmetalandhardcorefest.com



Willowire Records. Newer sponsors this year include Revolver Magazine, Rich Guitars, Metal Mania Magazine, Full Combat Magazine, The Phoenix, Mazurak, The Syndicate, Trustkill, Much Music, the underground scene and Unrestrained Magazine.

Lee credits the fest's success the support within the hardcore and metal communities.

"I would say we survive most definitely because of the unity in these scenes. The fans are the ones who will buy this music and are the reason why we're able to put on this festival."

This year's show, held May 14 and 17 at the Palladium sold out over a week in advance and was documented by Trustkill for a future DVD release. Kick Zombie was on site interviewing bands for an episode of MTV 2's "Heavy Metal" as was Juliya, host of MuchMusic USA's "Uranium."

With the success of the NEMF, Lee and crew have decided to take the show on the road and to the same type of fest in New Jersey. Why?

"With the success with the one in Worcester, we thought it would be great to bring the same energy and amazing music to other areas in the country. The New Jersey Metal And Hardcore Fest will be held at Ashbury Park's Convention Hall complex on Friday, November 14 and Saturday, November 15. It'll be insane!"

"It was very clear that the New England Metal and Hardcore Festival had a lot of popularity over the past five years and needed the opportunity to go to markets outside of our New England home base," says Mass Concerts' John Peters. "We decided on New Jersey because of its strong metal music scene and it's close proximity to New York. Convention Hall was the perfect fit because of its history of hosting great acts like Pantera and Slayer."

The New Jersey Metal And Hardcore Fest will follow the same format as the annual New England festival but on a larger scale, as alloted by the larger size of the New Jersey venue.

While we can all agree the number of fests is becoming staggering, (especially poorly-run fests), Lee feels that this festival is well needed.

"I think that the heart and energy is there for what people are doing. In regards to being run properly or not properly, that is just how it goes. It is all trial and tribulation, and we all definitely make mistakes and success as we go along."

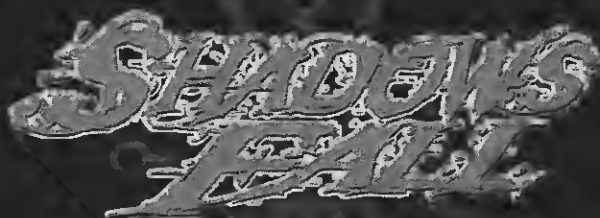
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[illegible]

Currently the *Review* is taking a month off the release of *Five Little Englishmen*, the first of which came out with a cosmopolitan slant back in May 1963. While the *Review* grows up in New American Gospel, we hope for its inevitably anti-lyrics (even if not the new album will tackle more concrete issues and current events). "There's an erosion of its reading of the world that's over the world these days. It's really quite insidious," says Martin. "Including the album's lyrical inspiration."

Although the program will include key business model components, it will not

of G. So, we were into the 1970s, and in 1980 the band takes rhythm, not a melody, and follows a process in their songwriting. We try to do something original with a different sound and presentation. It makes things a little more interesting than writing your own melodic folk or indie pop songs. Then you're like, "What's the deal?"

First and foremost, it is much more a history of a kind of love, of G. S. and his construction of his Chinese Room, as the 'lovely' naming and intricate guitar work, as well as the 'between instruments and I' (in the song) 'wanted to be such in the world. It's a huge day, I love it, it's a Martin' (in music).

In their last 10-15 G's news, Ford can't look forward the future is promising spring 2013/14 that will see a crossover vehicle combining land and water into making it up in shape 40-50% of the way, by the way, no one will get to see that, and no one will feel the way can't see as their opinion is in contrast with the way things are hard to make it. We think that's how it should be.



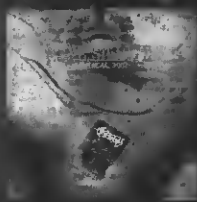


Critique

Fig. 7. *Continued*

Chinell

Country songs Make It! Music, the story of Country. This isn't a happens-when-hands-like-Dad-and-Grandpa-Love-it. All. It's night-time. And Frank is to think it would be cool to "be a rocker," and subsequently make this album the indie rock. Fuck. I'd rather hear that Shins were "this" some sort of early years or in this led with some shit like this where kids make up poems about "extra-humans" or "writing it to be out of the sun." Keith Corbin



Civil reply

New S. Ltd

(Camryn M. Sims)

Cryptos' way is the most economic, sleek metal band of all time; there is no "holy shit" or "that, but how well" as such categories function on a live disc. Pretty well, we matter of fact. This CD was recorded in the band's former venue, El Moerol, in June 2002 and is basically live music, in hearing more vocal than Martin Garrix is, an official recording. Personally I never thought the vocals were an important part of Cryptos's delivery, but it's what it's worth. Garrix's vocal sound is slightly more powerful than his predecessors in local Wanda and Mike's solo. The disc features 12 tracks, including the live and already discussed "Solo" (which I thought were reserved for Kiss's means) and "Ficus" primarily. The band's second album, No Sé Via, hence the "family name," as you said, this is nothing essential, but it's nice, really nice. I find your discussion of the band's music.

Death | Self care | Grief | [r/Nourish the Flame](#)

Taking It Back

(50) λ Cite recordist

This is a split when the two blocks are in the same view of reality. In this case, neither core \emptyset nor $\{ \}$ the more members of the 2-block $\{ \}$ is an anti- $\{ \}$. One did want mixed with the same $\{ \}$ is not in the class of $\{ \}$ and NTF more than another. Some other cases, $\{ \}$ and $\{ \}$ are pretty much in this split for those who can't get enough of $\{ \}$ and $\{ \}$. Finally, $\{ \}$ is in that box, not in some without being $\{ \}$ or $\{ \}$. It is in $\{ \}$ and $\{ \}$ these days. RMC.



Figure 5. Me-Fe bond

S. californica

[illegible]

Fuller With Hope

[illegible]

Ferry Water

Dirre Hölzer

 $5.95 \times 10^{-11} \text{ mol cm}^{-2} \text{ s}^{-1}$

Dirty Water had its own story and features co-members of The Lucky Boys and the Lucky Girls fan/obsessive to have this. It didn't disappoint. Dirty Water kind of picks up where the Lucky Boys left off, but leans more toward social realism with all picking their paths. Killers vs. the world might make this a very amiable read – really. N.F.



Fine Witch

4. *Small, Fine Scale*

(Sim. 7) Simon Rev. 180

While I'm not sure how much of this is due to the fact that I'm not a native speaker, I think they have a lot more to do with the fact that most of these words are not in the same category as the others. I think they are more like "words" than "words" in the sense that they are not in the same category as the others. I think they are more like "words" than "words" in the sense that they are not in the same category as the others. I think they are more like "words" than "words" in the sense that they are not in the same category as the others.



1. Victims

Summary

• **Frost Valley**

Here's a new standard when it comes to N. Sin. Why? 're not on a road to a top-notch 'punk rock' makeover? Neither have I. How'd it get to this? In a place with how many is bigger than me? What do you think is so fun 'a like AB, WuZhe, MaSheng, Chen, Li, et al. And how'd they get to this? Nodda as 'fucks like this represent everything that went wrong with rock and roll. I don't know what. Then, more than my male co-workers, I see the stupid fucking kids that keep saying that rock 'n' roll is over since they can't make more. This is one of the same pathetic style over-saturation that is that they have become a new kind of the post-rock years. Killer bro's - rock n' roll.

Life Today

W. J. G. S. (1991)

2.5

[illegible]

The Exploding

Pack 715 Series (S, iron)

1

[illegible]

Enriched

$N_1 = 2$
 $N_2 = N_1 + 1$

3

Did Steve of Circus come out with the third album from his rock 'n' roll band, Five of the best new records will not be issued on a U.S. label. Is check full? I must hear? I will riff on "Seven" and the likes of Led Zeppelin, Green, Frank and Paul, Crosby. If classic rock is more than a word, Five of the best will be in a row. This is a complaint I have with this record: the cover art. One of the great covers ever. What were you thinking? No, I'm not.



Fury Of Five

F_{min} , F_{dr} e F_{max}
 (mm) e σ_{max} e σ_{dr} e σ_{min}

3

[illegible]

From Life To Death

Deborah J. Kiser
Richard

2.5

beginning, when Slaver was actually fucking a girl. And then Squiggle came in and blew them – or, if the writer with this punning disposition that unfortunately began the standard for me (and to me, you can instantly trace the family line – I'm afraid to say, almost R. = P. and I call it FLTD) was a singer that actually sounded good instead. I like his (trying to) dial 'x his last session, I wish they would be on the 'air', I'd be singing some serious metallic bag songs. Their song, a riff and 'mugy' drawn? ears are streaming to be calls and singing... as well as – Keith Gorman.



Citation

(Dordick et al. 1996, 1997)

3

[illegible]

Harley's War

Dr. Mary
H. M. J. East, Boston, Mass.

2.

[illegible]



The Helicopters

by the Editors of Cost

(Feldman and Lynch 1989).

albums and bands such as the Hives have not been rare only on this side of the Atlantic, "The Hellcats" has led the previous Scandinavian rock band. Their was 77 rings to mind bands such as Kiss, Mötley Crüe, and the Rolling Stones, but they sound nothing like them. These guys fit in rock and they are one of the few bands that get better and better with each release. By the Grace of God is a reference to this album is packed full of hits. Every song on this is a treat with the sound and the lyrics. "Hymn to Freestreet," "Carry All Home," and "Let's Go, Let's Go It Just Ain't Right." I hope they can finally get their due in America and that Uncovered US or another long label will rock in this record and give it the support it should have. If it isn't my just yet, then my just will be huge. I can be NME.

Helicopter Helicopter

14510 N-Reg. Exp.

Results

When I hear the opening song of this album, I don't stop fucking my only Spanish 'n' in /w/ and get together again but had come up with a superlative term to describe it. Then I realized that it wasn't that fucking awesome Spanish 'n' and it was in even lower land that was IN L-E-V-E with that fucking my only Spanish 'n'! Holy fuck! Praise the gods, the land is so close, finally, I'm in need they won't be /g/ + /n/ either is you read this. The worst part LIKED IT! What the fuck is wrong with me! This shocker bullshit is usually the "real" deal. I would not report like a fucker's words on my /g/ + /n/ I can't bring myself to it! They're just so...groovy. I quit. -Keith Conner



J. H. D. Jones

$$S_{\text{max}} = \text{Equilibrium } F \text{ in } S_{\text{max}} \text{ minus } F_{\text{min}} \text{ in } S_{\text{min}}$$
(2) Γ_1 -base.

If this is a fallacy, we won't have too much to say about it. "There's a squirrel trapped in a cage and screaming in agony, sick as hell. Like, humans. If you were 'grinnin' at school boys and a rat run over a squirrel. The squirrel is dead enough that its body does 'er get crushed under the wheels, but its body is a punkie. And I sit in the rear view mirror and it's all punching and squeaking while I drive spally, crazy as the dusty road I'm driving on. For a furry and soft, you just have to get the thing out. It is misery, even the death means relief a little. This sad animal, dead, since he's there it's not with a choice. A master force is there, commonly not these cars, isolated and wrong in the



In C, need

John F. French, Director

Appendix 3

[illegible]

It's All Game To Hell

12. $\bar{p} = 0.0333$

(Av. detn. K₂O = 1.5)

Ohh, this is sweet. Nice fast, 'gallic' pe with so nice 'rock' was. Isamin's me of a US Stampin' Gram's re fu down to the vocal style. I like SO so these two are a match a lot & I'm. \$ & I'd all so me' end quite. sur rise from a small belid -RBC

Kellies/Lane

S. J. H. R.

(California Records)

[illegible]K3⁺ Group: 408

The Fading Girl

Expression of

While I think the band name is really, really funny I must say I was surprised I liked this cd. Much in the vein of the BTBD's and KG much in the vein with some nice, maybe ironic, but they add some bits to lighten it, the cd is fun (including a hardcore! cover of a tune on the cd) which while we'd not usually associate with the band doesn't take the music too seriously. No dead spots, nice energy, and I could listen to it in the car in a big-audio.

SICK OF IT ALL



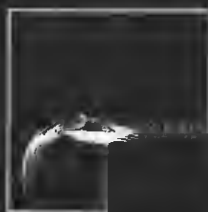
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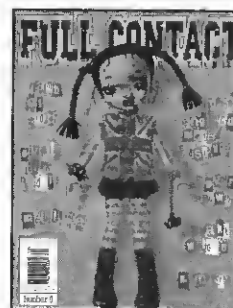
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EVERY TIME I DIE

Interview by Ryan Turner for *Rolling Stone* by R. J. G.

On the eve of the release of *Hot Damn!* (Ferre's Music), Full Contact got the chance to check out *Every Time I Die* in Hollywood. We sat down with singer Keith Buckley for a chat about everything from cocaine habits to why *Hot Damn!* just might be "the best album ever."

Typically, it's a lot more linear than anything I've written. It's a lot less recursive. It's not as all over the place as it's been. It's a lot more structured. I think the songwriting has progressed to the point where we're not experimenting with things, then putting them in a test market and seeing how people react to it, so we know what it all means. This is the next step. It's not a highbrow at all, it's not a corny it's a lot of light-hearted pop music. It's actually, if anything, does one thing better than anything else.

FULL CONTACT: I saw your new album advertised as "The Best Album Ever." What makes *Hot Damn!* the best album ever?

KEITH BUCKLEY: I think Carl [lead of Ferret] has to say that, doesn't he? That's kind of like the job description, that he promotes it is his job. He does an amazing job of making his hands, so even if it's false, it's at least some people might try to find out why it's called "the best album ever." It's something that we're really proud of. It's a lot different than the other stuff we've done.

It's a really good CD that you can just have fun listening to it, have fun watching us play it.

FULL CONTACT: Before the album was released, Ferret released two songs on an e-card, one sounded like a logical progression from *Last Night In Town*, but the other had a strong rock 'n' roll vibe. Listening to the record, the rock presence is definitely strong throughout. How'd that sound find its way into the mix?

KEITH BUCKLEY: We've been listening to that stuff all along and felt like it was the time for it to go in our music. We felt like we should n't deny our influences in that. What we think hardcore or metal kids would appreciate. We're big fans of rock and roll music music from Patti Smith to The Rolling Stones—it's all rock and roll to us. And it has to do with the attitude of it all. It's something that's been influencing us greatly, especially while writing this album. It was time to do away with all the pretentiousness of what our band is supposed to sound like and just do what we wanted to do.

FULL CONTACT: Speaking of rock and roll, metal, hardcore and all that fun stuff, what is it about contemporary music culture that would make a band want to call themselves a "metal" band or a "punk" band rather than a "hardcore" band or a "rock and roll" band? Particularly now, with so many self-proclaimed "hardcore" bands sounding like straight-up metal bands?

KEITH BUCKLEY: I think it's not that they're committing to a thing or else they have tendencies that let them want their categories in they don't want to get grouped into one. There's a line, there's just no consensus. I've heard, "We're a rock and roll band," or "We're a hardcore rock and roll band," or "We're a metal band," and then "We're a hardcore metal band." Then the kids say, "No, you're not a metal band!" I think Label Society is a good metal band. But metal is a good metal band. When you call it yourself it's something like that, you have to let you're going to be compared to, so I think some people are afraid they're going to fall short. People might be afraid that their sound and the music isn't worth up and people might not like the band or whatever they feel is in need of praise. If you don't subscribe to any of them and just let yourself fly, then you're not going to be picked out of the air by some kid's who are going to put you in a category. I think categorization is really dangerous, especially for bands to categorize themselves. If people want to call us a metal band, that's fine. If kids want to say we're hardcore, that's fine. If kids want to call us rock, that's fine. It's not like we're changing the way we write our music. We're not running for president of the Rock and Roll Club, we're not shaking hands or kissing babies, so we'll just do what we want to do.

KRITH BUCKLEY I have no idea. I don't have my say in the way the music is made—there's their department. Little time, sometimes and chances, maybe. I'll have suggestions, as far as what it sounds like, but what they write, I don't really get to let them do what they want. They don't trust me in any kind of way in my lyrics, so I know better than to suggest that they sound like me like this and that, I know where they're thinking for the next record. I can't with the industry. I can't even do it on my own, that's the stuff I love. That's the stuff I love to do on my own. That's the stuff I love to play on. I love to play on because I know that they lent it to me, so I can't influence it.

There was a rain cloud hanging over me / I didn't first ever
wonder if I'd been over it or drunk it. I went home after
four minutes and my friends were gone from the bar. There was this
guy there — he was like an untouched Benjamin Franklin. The most
stable after wine I ever knew. She's just here — search for any guy.
But she always goes to the bars. So I sat at the bar that night
and she came over to talk to me, for some reason. She's like,
"You used to live down the street from me, right?" I said,
"Yeah." Then she asked me why I moved. I told her that
my landlord was really shitty and that he had a really bad
coking problem. She's like, "He did coke? That must've been
really cool for you then." I was like, "Yea, I've got to be
kidding you." This girl I've never met before in my life has
heard this stuff about me and I that was her cousin who once
mentioned talking to me. I thought it was such a hilarious coincidence I just
asked my friend and walked away. All my friends were
laughing hysterically. Funny to know, if there's no love
never that's fine with me.

KETHI FUEKLEY: Yeah, really. If I can't afford a perfume, I would not smell like a zombie at the time.

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Back Back Headphones by Rod F.C.

No matter what your reason for buying headphones, the number one goal when buying a set of cans is and always will be (drum roll): quality. Headphones are great because they allow you to hear things in the recording your speakers or system can't deliver. That being said, a crappy system playing a crappy recording isn't going to sound much better with expensive high end headphones.

When purchasing headphones, most people look at them as little more than mere accessories and don't put as much thought into their purchase as they should. Headphones should be thought of as what they are: speakers for your head.

When you go and buy speakers for your home or car, naturally you listen to them first; cranking metal, playing acoustic bits, generally seeing how they sound playing your style of music. The same approach should be used with headphones.

Like most things in life, you get what you pay for. You can go with a popular brand of can say Sony for instance and pay around \$100 for a decent set of cans. If you were to look around a bit more you'd find a set of Grado's that not only sound a hell of a lot better, but also have great advantages such as replaceable pads and chords. Doesn't sound like much, but trust me after blowing a good wad of your hard earned cash on some cans and a year later the pads are worn out you'll know the pain.

See, most people would assume that the pads on all headphones could be replaced. Not true. Hey maybe you don't mind buying a complete set of cans every year. I, for one, want to get the best set in terms of sound and longevity. Some cans allow you to replace almost every part of the product. While this may be overkill for some, it's better safe than sorry. Murphy's Law plays a big factor in life and should be considered when buying anything. Just try and picture yourself trying to rewire the phones after your cat has chewed through them while you sleep. Been there, not fun.

A set of rather mid-priced Grado's, The SR-125 model are not only comparable in price with "known" brand names, but also deliver some of the best sound in that price range. How? Simple: companies like Grado are a smaller family brand specializing only in headphones.

When purchasing a set of cans, it's bet to go to a store that has a complete selection of phones that you are allowed to test out. Bring a few of your favorite CDs to test them with, 'cause nothing is worse than trying to test cans or speakers with the stores new Cher CD.

That's no help to anyone.

A good store will allow you to do your testing and answer your questions. If a store is trying to push a certain brand name on you, be suspicious. Good salesmen will point out the qualities of a certain brand of cans that may suite your type of music and importantly, your system. Some headphones require a higher end system to deliver the optimum performance. Headphone amplifiers are also another product you can consider. It in the end it comes down to three things:

- 1) sound
- 2) comfort
- 3) price.

Try to consider each element before even stepping into the store and getting blind-sided, please.

The type of headphone is important as well. If your goal is to block out surrounding noise without disturb people close by, a closed headphone is what you need. If you are just into listening to your favorite CDs on phones, an open headphone is your best choice. While there are great choices in both types of phones, once again it comes down to personal choice.

We have included some samples of what are considered the best headphones/headphone & amp combos for your purchasing dollar for your consideration.

Super high end phones require your system to be "balanced." Put it this way: if you don't know what a "balanced system" is, forget it altogether. The average person isn't going to have a balanced system or pay that kind of money (approx \$4K, not counting the source which is another \$3-6K) to have a balanced system, so we'll skip over that.

We asked Ivy Scull from Headroom.com what they would recommend to our readership based on what info we supplied.

"I would recommend a more moderately priced package, such as the Little More Power Premium package with the Sennheiser 600 headphones. Our Little More Power is an excellent value and is at the 'top' of that line of products (part of the appeal of the 'Little' headphone amp is that you can start with a basic unit and upgrade it in a number of ways).

A Little More Power Premium, with Senn 600's and good-quality Dimarzio Interconnects is around \$1000. The only other thing they would need is some sort of source (basically anything of decent quality) and they would have a bitchin' headphone system."

Of all the selling ploys manufactures like to use to make their product seem higher-end than it is ("Digital Reference" is just one), gold plated tips is probably the most popular "upgrade." Is there any benefit to gold plated tips?

"Some say yes, some say no, explains Scull. I think most audiophiles would agree that it's typically a good idea to go with gold-plated because it really doesn't cost much more (chances are that if you are paying a lot more for a cable with gold plated tips, it's not the tips but the other components in the cable, such as wires, that are warranting the price hike). They are known not to oxidize and wear less over time, therefore creating the best connection possible."

Back To the balanced system thing...with the talk about a balanced system, we wondered if it was possible for the average person to balance their system themselves at home with whatever equipment they have.

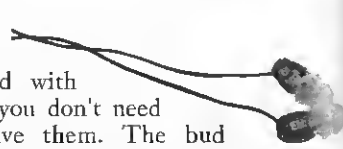
"Not without knowing a lot about electronics, explains Ivy. "Balanced systems seem to be more common in the speaker world, although still unusual. You have to have a balanced source, meaning right and left channels are totally separated when leaving the source (CD player, turntable...). PLUS you need a balanced amp and special wiring on the headphone cables which would need to be ordered from us or someone else who provides them. In a nutshell, I wouldn't encourage your readers to venture too far down this road without a good amount of education."

Now let's get into some can reviews, shall we?

Etymotic ER6 (\$129)

These are good with walkmans since you don't need an amp to drive them. The bud earphones are like ear plugs, sitting all the way in your ears, so the feel a little strange at first but most people get used to them after a few hours of listening. Isolation is excellent, you wouldn't believe how indispensable these little babies become once someone is used to having them on the morning train ride, the business trip or just mowing the lawn.

Same goes for their bigger and better brother, the ER4S. I am totally addicted to these buds, they sound SO sweet and also offer 23-25dB of isolation. The ER4S are \$269, and require an amp to drive them. ER4S are really the ultimate solution if you are looking for top-of-the-line sound quality!



Grado RS1 (\$695.00)

These are good with walkmans since you don't need an amp to drive them. The bud earphones are like ear plugs, sitting all the way in your ears, so they feel a little strange at first but most people get used to them after a few hours of listening. Isolation is excellent, you wouldn't believe how indispensable these little babies become once someone is used to having them on the morning train ride, the business trip or just mowing the lawn.

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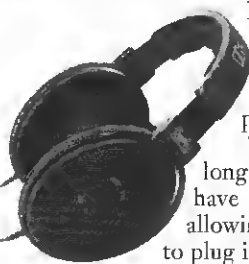
Features:

Vented diaphragm
Wooden air chamber
UHPLC copper voice coil wire
UHPLC copper connecting cord

Transducer type: dynamic
Operating principle: open air
Frequency response: 12-30
SPL 1mV: 98
Normal impedance: 32ohms

Driver matched db .05 featuring handcrafted Mahogany earpieces made using an intricate curing process, Grado has been able to optimize the tonal quality. The RS1 uses dynamic transducers in an open-air configuration, the cups being open-backed. The result is a smooth, coherent sound with detailed dynamics. Frequency response ranges from 12-30 kHz and the drivers are matched to 0.05dB. Weighing 9oz, the headphones are an example of the wonder of Mother Nature with a gorgeous, honey-colored look.

Grado RS2 (\$495.00)



If you're looking for the RS1 sound in a less expensive package, the RS2s are for you. They show such a striking resemblance to the RS1 in look and sound, they could be called a younger sibling. The RS2 deliver a highly detailed musical presentation, showing off tight bass with liquid highs and mids. They are moderately comfortable, and can be made more so by bending the headband a bit. They work very well directly out of a portable player, but they reach their potential when used with an amp.

The RS2s are well-constructed, with drivers matched to .05db and voice coils made of Grado's ultra-high purity, long crystal, oxygen-free copper as well. The RS2 earpieces are also made of mahogany for a sophisticated look. They have a flexible, leather-covered headband and metal height adjusters that connect the earpieces to the headband, allowing up and down adjustment plus 360 degree rotation. The RS2 come terminated to a 1/4-inch plug—if you need to plug into a minijack on your source, you'll need a 1/4"-to-mini adapter.

Features:

Vented diaphragm
Wooden air chamber
UHPLC copper voice coil wire
UHPLC copper connecting cord

Transducer type: dynamic
Operating principle: open air
Frequency response: 14-28
SPL 1mV: 98
Normal impedance: 32ohms
Driver matched db: .05

The newest edition to the Grado family, the RS2 is the little brother of the RS1. The characteristics of the RS2 remain the same as its distinguished big brother, with the hand crafted mahogany, but there is a smaller wooden air chamber. Although a miniature version of the RS1, they still maintain an overall sound that is pure Grado, warm harmonic color, full bodied vocals, excellent dynamics and ultra smooth top end. These truly are audiophiles dream.

Sennheiser HD 600 (\$449.00)

The ultimate in sound, comfort and style, the Sennheiser HD 600s are our favorite recommendation for all-around listening. They produce open, airy, electrostatic-type detail, with tight bass and articulate highs and mids.

The HD 600s have soft velour ear cups and extra-cushy, sectional padding on the underside of the headband—very comfy. The bales and headband are made of carbon fiber with stainless steel grills on the earpieces to help eliminate resonance. At 300 Ohms, an amp is definitely needed to get the most out of the HD 600. The cord is straight and attaches to both earpieces—it's also easily replaceable (in fact, we offer cable upgrades for the HD 600—see the "Cables" section of the site). They come terminated to a mini and include a 1/4-inch adapter.

SR225s (\$195.00)

Our favorite of the Grado line, the SR225s are simply the best headphones for the Rock n' Roller. A member of Grado's Prestige Series, they maintain a good balance between highs and lows. Combining definition and detail with a tight bass, they render music with good, clean punch! The SR225 can work with a portable player, but we recommend use with an amp. Some people say they're a bit uncomfortable; we think they're just fine if you bend the headband around.

The SR225s are well-constructed, with drivers matched to .05db and voice coils made of Grado's ultra-high purity, long crystal, oxygen-free copper. They have a flexible headband and metal height adjusters that connect the earpieces to the headband, allowing up and down adjustment plus 360 degree rotation. This feature is ideal for laying the headphones down flat. The straight connecting cable attaches to both earpieces, and comes terminated to a 1/4 inch plug—if you need to plug into a minijack on your source, you'll need a 1/4"-to-mini adapter.

Features:

Vented diaphragm
Non Resonant air chamber
UHPLC copper voice coil wire
Standard copper connecting cord

Transducer type: dynamic
Operating principle: open air
Frequency response: 20-22
SPL 1mV: 98
Normal impedance: 32ohms
Driver matched db: .05



SR80s



SR125s



SR325s



SR225s

Features are the same as the SR125 but, this Headphone has an increased air flow by 50% which is achieved through an improved rear metal screen and closer matched drivers. The result is an enlarged soundstage achieved from closer driver tolerances, while the improved rear screen frees the headphone from colorations.

All prices in USD.

Specs and product descriptions taken from the Grado,Headphone.com websites.

For further product descriptions/specs etc,go to:

www.grado.com

www.headphone.com

www.sennheiser.com

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CD

KID GORGEOUS



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Frenzied metal chaos layered over crushing rock grooves. Features members of Every Time I Die and Buried Alive/Despair.
CD

Interview with **Ly R. 'EC**

The rhythm section (bassist Miles Noyney and drummer Miles Childs) were together in various bands for years and met us, with no idea they were looking to add fresh blood to their group at the time. I simultaneously met the other guitarist (Keith Maenck) and we hit it off like we should have made a band together. I was impressed by their sense of humor. The band's first show, the loudest, most powerful I had ever heard, Louis (Dorian) is actually in second singer. Trust him, no drum 'n' bass here. We split our act (concerted comedians) with the weak?

[illegible]

“Maximum iCNV is pretty much an indicator of those genres. With the massive array of instances we bring into the land, we’re kind of surprised that it’s not like anything is latent at all. We’re looking for ‘saxophone’ listening to ‘I love it’ (Haw and funk), ‘Pulsar’ (the old school punk), the ‘birds’ (reverb), ‘rock’ (rock) and ‘punk’ (rock n’ roll). One notes 90% up in a massive alignment for the Hellcats and the 50, crickets, so you even have ‘crank’ (drum) in the same sentence as ‘beats’ (drum).”

Ullmann: 'for Louis' under 'but it's not as if I order the same thing.' Louis writes all of the lyrics in! they're pretty much observational on file. His own ego, not his emotions, led that typical emotional response. He does like to 'sit in a cool rock' - rail runs here and there through with 'suns' - but stationary or direct or just 'moving away in' leaving everything behind."

Rock on with your crush and S.A. – I'm not officially married but we love each other and are a good Rock n roll is $\frac{1}{2}$ (fun – let's take a long pause to think about our troubles – I love them & rock your face."

Maximum 4Na from yet more, with fuck no border. It's not like we're criminals in anything, but it's so small, hard to drag five longboards, car and metro, distance is a hell of a lot's walk. I'm not a man's asshole, I'm in love. We'll get there though, there's only so many fences in the way, but no \$400000.

"We're just put out the second of our 17 CDs, and we're busy. We're wicked in live (with funk music, which we are known for), but we didn't want to release this until just before virtually every other band does. You're in luck, in that you have it. If your time, money and space on this 12-track CD then is all yours, but no one else, or they stop listening after the first three songs. And since you've put all of your eggs in that basket, you have to sit on the album for two years before you have the same song 'cas' in rotation another release. We figured we'd just let the people who were into us go and quit for a full hour—they'll be hungry for it then."

⁴⁰ 'I don't think Africa like the rest of it with dirty, brown, black, or blacker, or darker', is the dirty element of each one like, said We Centre? 'It was time to LOOK like the truck-makers or SUPINE like, besides, it scares people. We sat, pulled over on our last t. or because, some one than in our rhythm, our artist was a terrorist, his lion, beard and sun, losses scared them.'

"People don't hate. They hate and they say, but they don't listen. When you're on a handful of bands that are jamming on their home sets and are heard and they sound great, but aren't really in the seriously viable, so it's hard. It's sad. If I'm White, had tried to start a career today, he'd be buried off the charts. 'Sorry, too fat.' People need to get back to enjoying music for the 21st century. Not the 19th century look, the look is modern."

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METALLICA



Welcome Home, assholes! In case you've been living under a rock, here's a bit of news for you. Sex-thrash pioneers Metallica are making headlines once again with their latest studio album *St. Anger*. Carving off the heads of a tumultuous time (the roller coaster ride through the Nanster disaster, singer James Hetfield's rehab stint and the split with bassist Jason Newsted), most expected this album to be the demise for our metal heroes.

They're here to prove you wrong.

St. Anger (part ... And Justice For All, part *Garage Days Rerevisited* production—or lack thereof) is a strategic move to win back disgruntled fans. Frustrated with the flaccid '90s albums *Load* and *Reload*, they want their hard-hitting rock band back.

Lead guitarist Kirk Hammett disagrees though. *St. Anger* isn't about moving back to the Dark Side.

"(*St. Anger*) was never intended to touch on anything in the past," he explains. "Metallica, over our career has been very forward thinking and very progressive in our approach to music. If our sound harkens to the past is only because there's elements on this album are just similar to elements we used in the 80s."

"We arrived at this sound in an organic way. When we started writing songs we were just writing music you know we didn't really have any sort of agenda or direction. We didn't sit down and talk about it, not until we got in the room and started playing. 25 songs afterward, we wrote a couple of songs that were fast and we were all kind of shocked because it felt fun and refreshing to play that way and we're all very comfortable with playing that way... again!"

"That way," as Hammett describes it, is full-on Metallica: trademarked guitar crunch, growling Hetfield vocals, insane Hammett soloing and the blitzkrieg drumming of jabber-jaw drummer Lars Ulrich. You know, the sound they lost shortly after the black

album?

"In the '90s, we weren't that comfortable playing fast because we'd done five albums fast, thrashy stuff and to have done albums six and seven that same way would have been hard for us. That's why those albums sound the way they do. They're a reaction to the first five albums, but we needed to do albums six and seven the way they're done so we can come back to it for album number eight and be refreshing and exciting again."

Hammett compares the switch between album sounds to something we can all relate to: Food. "It's like you stop eating pancakes 'cause you're just sick of it and now two years later you have pancakes again and you're, 'Oh damn, they taste pretty damn good. I haven't had them for

along time!"

So, how did it come about that St. Anger managed to mix the long-windedness of ...And Justice with the Not Very Produced By Metallica quality of Garage Days...? Thank your good friend ProTools, friends. Creating songs by jamming incessantly and "blending" parts together, the computer software was instrumental in keeping the "live" vibe consistent with this release.

"Pro Tools were pretty important to the finished product of this album" admits Hammett. "You know, if there's anything with St. Anger, there's no production. That's the type of production: no production. That was just something we wanted to preserve, the sound of us playing together in a room without making it sound bigger or larger than it was. We didn't want it to sound there was more than just four guys. You can get all that effect from production and polishing it up we just wanted it to be honest and sound like four guys playing in a room and that's what it is. It was a big chance for us to take, but a chance we felt was worth taking because we wee into it, totally into it so we just went for it."

Debuting at Number One around the world, "going for it" seemed to work just fine. Still, when listening to St. Anger, one can't help but wonder why Metallica didn't wait until they had bass master Rob Trujillo in the fold before writing and recording the CD instead of going ahead with producer/friend Bob Rock (Rock is heard on the album proper while Trujillo is their now-full-time bassist, only seen on the album's accompanying DVD).

"We had already decided that Bob was going to play bass on the album (because) we had a good working relationship and chemistry with Bob. He's been our bro for the last 10-12 years and we were comfortable enough with that to go with that. We were about 10 songs or 11 songs and Bob had already played bass on them when Rob came into the band. We were putting the touches on the last songs. I think it's a good balance: you have the CD with Bob rock bass, the DVD with Rob on it. It gives people a first hand glimpse of what Rob is about."

Fans of Trujillo are most likely more upset than he is himself. He's carried on for years as a hired gun with the likes of Ozzy Osbourne, Black Label Society and Jerry Cantrell.

"For me having Bob on the album is really important because in the last two

years the journey the guys have been through has been pretty dynamic and Bob's been such a part of that," says Trujillo. "He's been the forth horseman for those two years, the ups and downs and he was in some ways the guru. He helped write the song and when I hear St Anger I don't listen to it, as I should have been on it. I listen to it the same as Ride the Lightning, Master of Puppets or anything that any previous bass players may have done. He (Rock) to me, was a previous bass player, for a short time and I think he did a great job. He's an engineer and a magnificent musician as well. He's very musical. There's nothing wrong with anything he did, in my book. I mean, I'm a fan."

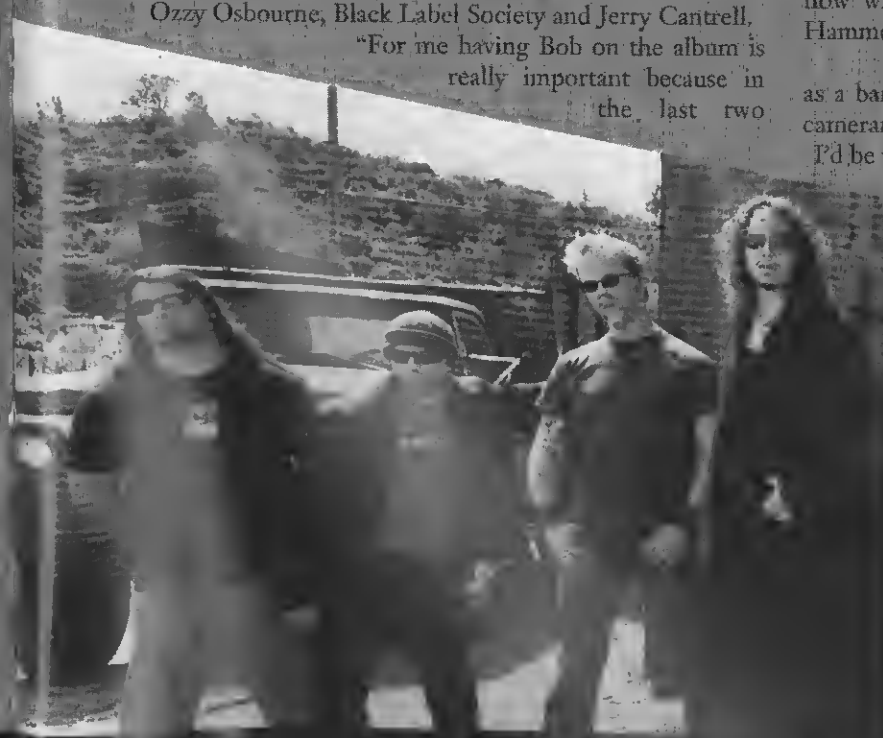
Like most diehard fans, Trujillo is stoked about the future; what they will create once Trujillo has had a chance to settle into his new role.

"St Anger, for me is very exciting because its going to be the launch pad for what's going to happen a couple of years from now when we do create an album together," beams Trujillo. Hammett readily agrees.

"That's going to be big! We learned some of these songs as a band for the first time and five minutes later we'd call the cameraman, 'OK guys time to film.'"

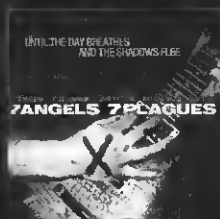
"I'd be writing on my notes, after this riff, comes this riff, you can see the notes on the lyric sheets," he laughs. "There are times when we're rocking out and others when we were looking at each other like, 'What's next?' But that's good. It's a great dynamic I think that a lot of people are afraid to show."

"A lot of bands want to always put out the "best" all the time. That's fine if you're into that. There's a lot to say about being imperfect in a character where imperfection reigns. We were kind of shooting for that angle after being perfectionists for decades you know we've kind of gone the other way and it's working for us. The sky's the limit for the future. That's what's really great about being in Metallica at this point in time. It's incredible because we were far away from that three or four years ago. We'd never thought in these terms. Now it's like a new beginning."



Redux

re-mastered—re-packaged—re-released

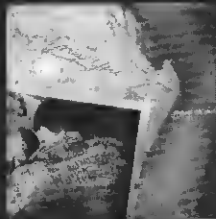


**7 Angels
7 Plagues**
*Until The Day
We Rise
and the Shroud
Falls*
(Uprising)

Damn! Some times I feel so left out in some bands. I think the band is decent enough, but to re-release their early shit already?? Apparently there's huge outcry. I wish 7 Angels fans who just didn't get enough of their early shit so here it's all over again. So relax you bastards! I'm here for them on these days, but fuck, what do I know?—RFG

3

Ratings: 0 (crap) 1 (turn a friend's) 2 (some guy's hits) 3 (worth the cash) (60) 4 (must have)



**Give Up The
Ghost**
Background Music
(EVK)
This is the
release of the
band formerly

known as American Nightmare before they let's rebrand their name. I don't blame the band or label for this mess. The cd was pulled before the band/label could really get the sales it deserve. For those of you who have the first pressing, I guess it's collectible and you can rig off some kid for \$50 or something. Fuck! Great band and great cd.—RFG

3



**Striking
Distance**
*The Living
Starts Here*
(Reflections
Records)

I swear I can't keep track of these re-release cds coming out these days. Lots of bands are good but not great are getting cds with 44 dem so called popular tracks and other crap put out on new cd with some nice packaging. This is his track from the band's first release on Vicar Circle records, fans for their Thru & Yumblo releases. There are also covers of Minor Threat and V.I. If you want all the band's stuff with out buying 3 w/e everything, this is the cd to get.—RFG

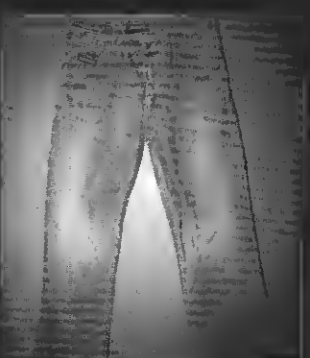
2.5

FULL CONTACT

NEXT ISSUE
FULL CONTACT X
NYHC TRIBUTE

INTERVIEWS WITH MADBALL, AGNOSTIC FRONT, MURPHYS LAW,
CRO-MAGS, SUBZERO, FULL BLOWN CHAOS,
FLYER ART & MORE!!

Swag



Break out the Queer Eye, NYC, comes Pitchfork. Starting in 2003, and on the rise fast, Pitchfork is a clothing line that combines the styles of Marco De, Matt, Scott, and Dip. Pitchfork NYC Hardware was started by two guys from New York who are passionate about the culture in which it is created. Matt (DJ, Producer /DJ) and Warren Lee (Store Manager/Guitar Technician) are the creative forces who decided that it was time to start it up, and with a clothing line that is sure to take over. Both have worked for brands such as Marc Jacobs, Prada, McCall, and more. With their connections to the scene, and their dedication to the music, Pitchfork will surely be making a name for itself in 2003 and the years to come.

The pricing range is \$15 to \$40 for the t-shirts and the jeans and skirts. The hats, shoes, and jackets will be up in about a week. We also have a lot of gear with Matt and Pitchfork. The store that we are in is very in price. We are going to be adding a lot of items in the near future. Right now we have that at 800 1st St. (127 Stanton St. - NYC) Street Market in Harlem (NYC) or 127 Stanton St. - NYC. We are going to be adding a lot of items in the near future. Right now we have that at 800 1st St. (127 Stanton St. - NYC) Street Market in Harlem (NYC) or 127 Stanton St. - NYC. We are going to be adding a lot of items in the near future. Right now we have that at 800 1st St. (127 Stanton St. - NYC) Street Market in Harlem (NYC) or 127 Stanton St. - NYC.



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Zakk Wylde



Interview &  by RodFC

It took days...weeks...months of phone calls and empty threats, but we here at Full Contact finally did it! After tireless hours of annoyance, we were granted the opportunity to interview Black Label Society leader/Ozzy Osbourne band guitar hero Zakk Wylde. And now you reap the rewards, you little piggies!

Strolling up to the massive bus, we're informed by the label-type that Wylde can be well, unique. It's all true. Once we set foot on the bus, Wylde lives up to his name by ranting endlessly on the sad state of music and the industry today.

Unlike most, ok all, rock stars though, Wylde is in no hurry to get the interview started/over with. A gracious host, Wylde offers up a brew and some hilarious insights on Fred Durst and Britney Spears. To say there's a dislike here is the understatement of the decade. It's very easy to establish that Wylde is all about loyalty, family, commitment and integrity. As we chat, an hour rushes by (we're given 1/2 hr) and we haven't even started the interview, which has tour manager Tom Bolin "gripping" as Wylde calls it. Add to that the fact that "mom" (Sharon Osbourne) is going to be at the show and it's understandable that not just Bolin, but everyone will be "gripping" tonight.

A few more jokes pass by and Bolin finally presses Wylde to get to the interview. Like flipping a switch, Wylde goes from full rant into "interview mode." It's obvious that he doesn't take the interview process too seriously as he asks what "gay question" is to start. It's all in good fun and after awhile Wylde begins to give some half serious answers to our "gay" questions.

Discussing the Metallica/Ozzy bassist swap (longtime Ozzy bassist Robert Trujillo left the family to join the reborn Metallica and was replaced by former Metallica bassist Jason Newsted), Wylde is quick to give his new band mate a solid reference.

"He's basically the best drug dealer we've had in the band ever," he quips. "Amazing bass player, beautiful guy, but when it comes to selling drugs and getting the job done, he's the man." Wylde smirks.

"Hopefully we'll do a record. He's a beautiful guy and bass player. Obviously we miss Robert. I love him to death, he's in BLS. But Jason throws down every fucking night. When its time to answer the fucking bell, this guy shows up. I love the guy so everything's fucking cool"

A new record, huh? Recalling the last Ozzy effort, Wylde was less than impressed, slagging everyone who had anything to do with it. In terms of a new Ozzy CD, one wonders if Wylde will find himself trying to give songs written by outsiders the magic of his mastery or if this time around he'll be involved in the writing process.

"I'm just hoping the guy shows up in the studio so I can smash his fucking skull in. Some of these songwriters (changing from rant to sarcastic mode)...someday I'd love to be a "professional songwriter."

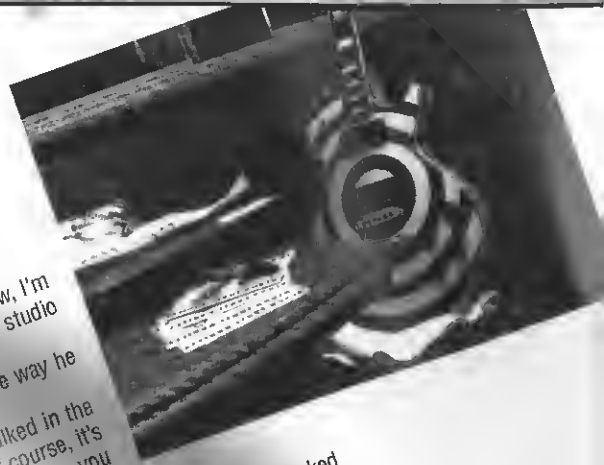
"I'm just hoping Britney Spears and Fred Durst and those other fucking scum bags show up and hopefully we can work on the 'songwriting process.' If you want to make the most pissed off violent Ozzy record ever that's the way it's gotta be. I'm hoping all these cunts show up to help make this happen."

Switching gears, we note that somehow Wylde has been able to record yet another Black Label Society CD *Blessed Hellride*, even with his heavy touring schedule, movie appearances and family time. So what is the meaning behind the *Blessed Hellride*, we ask.

"(The *Blessed Hellride*)," a half serious Wylde explains, "is when my wife mounts my cock and says, 'sweetie, you're in for a ride, baby!' Whether she's riding frontward or backwards it doesn't matter...I'm still smackin' her ass. That's the basic meaning behind *Blessed Hellride*. Next gay question."

Blessed Hellride is the first CD in which Osbourne makes a guest vocal appearance, a long time coming for most and a mystery as to why it took so long for it to happen. Why?

"He's dead! He's dead! He's been dead for 3 years!!"



"I never want to bother him to sing on my piss-ass record. You know his schedule is out of control," Claims Wylde.

"Actually, my wife hooked that up. Sharon (Osbourne) asked her, 'Why doesn't Zakk have Ozzy perform on any of his records?' What more can this fucking man do for me? I idolize the man. I'm not going to bother him because of his TV show and all this other bullshit. I said to my wife, 'Listen tough guy, if you have such a hard-on for this shit in the back yard and you fucking make it happen. Next thing you know, I'm Tuesday.' I just said, 'You fucking motherfucker!'"

"The best was that he just got there and asked, 'What the fuck am I singing on this thing?' That's the way he is. I go, 'Ozzy, it's just a pre-chorus and chorus. Just double my vocals.' Usually when he does vocals, he's not around. I walked in the control room afterwards and he's like (in perfect Ozzy impersonation), 'Is that good enough?' I said, 'Oz, of course, it's slamming.' 'Good,' says Oz. 'Is there any beer in here?' Is the Pope Catholic? Of course there is. Then what are you waiting for, asshole? Get me a fucking beer! He's my dad and he'll always be my dad, no matter what happens. I'll always be here."

With all the touring miles Wylde racks up each year, there are also the inevitable ton of bands he gets to see as well. Full Contact asked him if there were any bands he was high on these days?

"Shadows Fall," grunts Wylde sans-hesitation. "The guitar players in that fucking band are good and they're good kids. They're really good. I hope they do really well. That's about it. Show-wise? Marilyn Manson. It's fucking insane. I'm good friends with John the guitar player. John's a beautiful guy and a great guitar player."

While Wylde does encounter many bands though, as with most acts on the road, down time is largely spent away from the stage taking care of business. Wylde fills us in on what occupies most of his free time while on tour, sending everyone on the bus into hysterics. Plus lifting weights, that's pretty much my whole life. I'll tell ya, I whacked off about seven times the other day. I got on stage and I sweat my legs were wobbling (does a demonstration). We've got awesome porn on the bus. I'm going to die... never mind an overdose, I'm going to be blowing one and it's going to blow my fucking head right off! Not a fucking shotgun blast, but my own cock's going to take me out!"

"Half the time I don't have time to see anything. I'm either lying down jerking off, having phone sex with the wife or playing a Les Paul. (Someone in the background): 'Can Zakk do promotion?' Zakk: 'He's DEAD! He's DEAD! HE'S BEEN DEAD FOR 3 YEARS!!'"

(This little skit is drawn from a story Wylde relates to everyone about how a label rep openly wondered why Jimi Hendrix wasn't going to be able to do promotions for his new CD. In typical Wylde fashion, he yelled at her. "He's fucking dead, you stupid bitch!")

Black label fans are no doubt chomping at the bit waiting for Wylde to take the band on the road in support of ...Hellride. Wylde however, shows no signs of wanting to rush it, especially not in an attempt to satisfy anyone else. His loyalties are strong and true to the man who gave him his break back when he was a skinny 18 years old.

"It'll be after the Ozzy tour and that's that. If Oz wants to take a break for a few months, I'll do it but not until then. I always gotta be here for him. If it wasn't for him, there wouldn't be any BLS. It's about respect, family, honor and commitment (did you think we came up with that ourselves?—ed.)."

"He tells me to jump, I ask how high. If he wants to take a break after Ozzfest for two or three months, we'll start up the BLS machine, but that's all. I love him to death. I want to be on the road and take care of the BL guys 'cause they're my family too, but they understand that if Oz needs me, I gotta be there. He knows I'm always there for him. Besides, what am I supposed to do, tell him to go fuck himself? I can't, your going to tell that to your dad? Fuck off!"



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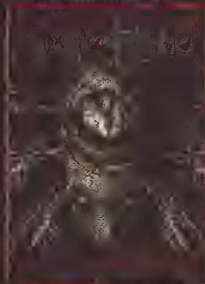
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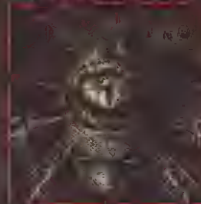
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